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BERLIN OPERA'S \$700,000 DEFICIT CAUSES INTERVENTION OF GERMAN GOVERNMENT

Ministry of Culture Appoints an Economy Supervisor—November Group Introduces Interesting Novelties—Bach's Passions and Parsifal Solemnify Easter Week

BERLIN.—The critical financial situation to which two of our opera houses, the Volksoper and the Deutsches Opernhaus, have already succumbed is now reaching the Staatsoper as well. Last year's deficit of two and three-quarter million marks (\$688,000) has so little pleased the German minister of finances that Prof. von Schillings has been reproved for extravagance. A million and a half, according to the official gentleman's opinion, ought to suffice as the sum total of the annual deficit. Prof. Leo Kestenberg, who is in charge of musical affairs in the "Ministry of Culture," has been delegated to supervise the expenses, and in fact all the doings of the State Opera, in order to effect savings, if possible.

This somewhat startling news has been the subject of critical comment in the press, which is generally disposed to a defense of Schillings. At the same time the news is spread that the parsimonious "Kultusminister" is taking great interest in the reconstruction of the insolvent Deutsches Opernhaus, which the City of Berlin is about to take under its wing. The minister is trying to obtain an influence in the governing board of the new municipal opera house, with the view, it is rumored, of preventing too serious a competition to the State Opera. It remains to be seen what will be the outcome of all these machinations, which are agitating public opinion in the German capital not a little.

THE LATESTS DUOS FOR VIOLIN AND CELLO

The November Group, in finishing its cycle of chamber music concerts, presented Ravel's duo for violin and cello. This very remarkable composition shows a master's hand in the skilful two-part counterpoint, in the varied and impressive sound effects obtained from this apparently ungrateful ensemble, without the help of any accompaniment. Russian influences are manifest here and there in rhythmical devices and ostinato figures of typical Muscovite flavor. Another duo for violin and cello, written by a young Schönberg pupil, Hans Eisler, has evidently been suggested by the example of Ravel. As regards its musical contents, however, Eisler's duo is quite independent and constitutes an estimable contribution to this type of composition which, like the violin solo sonatas a few years ago, seems to be coming into fashion again.

The two duos were played with extraordinary mastery by Maurits Frank, formerly a member of the Amar Quartet, and an excellent violinist, Novak, from Prague. Frank also played Kodaly's cello solo sonata, which earned the rapturous plaudits of the Salzburg Festival audience last summer.

A welcome relief to the ear in this rather austere program was Philipp Jarnach's new piano sonatina, most impressively played by the composer. It is not only one of Jarnach's best works but also one of the most valuable piano compositions written during recent years. Jarnach's specialty is a cultivated sense of form and sound color, which enables him to obtain charming and startlingly beautiful effects, where most of the modern writers with the same technical apparatus only succeed in producing crude and ugly sound, which by the prophets of modernism a-tout-prix are interpreted as beautiful.

Claudio Arrau, still young in years and particularly liked by the music lovers of Berlin where he has studied, also played some modern music at his recent recital, including some études by Béla Bartók, in the characteristic Hungarian, almost savage, mood of this composer, and Stravinsky's boisterous Piano Rag Music.

POST-STRAUSSIAN SYMPHONIES

Heinrich Knapstein, the skilful and enterprising musical director of the city of Trier, in his last Berlin concert, introduced a most ambitious score, Respighi's Sinfonia Drammatica, written on the largest scale imaginable, employing a pompous, enormous orchestra. The composition clearly reflects the influence of Richard Strauss, but at the same time shows his splendid command of orchestral resources and a fertile thematic invention. Though it is not concise enough in form and mature enough to take its rank with the great symphonic masterpieces, it nevertheless contains episodes of strong impressiveness and enchanting beauty, which are accessible only to an artist of exceptional gifts.

Kurt Stiebitz, who has acquired a certain notoriety as the only pupil of Richard Strauss, has brought a very ambitious F minor symphony, which was easily recognized as a rather poor imitation of Strauss' Heldenleben. To characterize the vulgar tendencies of the present time, Stiebitz has introduced a jazz-band into his score, which also displays an immense orchestral apparatus. Nevertheless, the music fell flat and has hardly found any serious advocate. The interest of another concert, conducted by Emil Bohnke, was centered on Adolf Busch's new piano concerto, splendidly played by Rudolf Serkin for the first time. A very serious composition of a monumental character and excellent workmanship. Busch's music has, however, not yet found

the way beyond the regions covered by his adored masters, Bach, Reger and Brahms.

Young Franz Osborn, one of the most talented of Kreutzer's pupils, has played for the first time a cycle of eight piano pieces, entitled Oestliche Visionen, by Erich W. Sternberg. This young Berlin composer first attracted public attention by his remarkable string quartet based on a Jewish folk song last year. His Eastern Visions likewise are of a Jewish-Oriental character, especially impressive in the pathetic or elegiac slow sections. In his technical methods Sternberg is decidedly modern. His music has character, emotional strength and sound workmanship.

EASTER SOLEMNITIES

The Easter holidays have, as usual, stopped the busy flow of concerts for a while. There has not been very much of

Nevertheless, the artistic authority of Director Georg Schumann is so considerable, the Bach style of the chorus so powerful and convincing, that these Singakademie concerts still maintain their high rank as one of the few specifically
(Continued on page 6)

CLEVELAND INSISTS ON TWO MISERERES IN IL TROVATORE

Magnificent Singing of Verdi Masterpiece Brings Seven Minute Demonstration—Huge Audiences for Metropolitan Season

The Metropolitan Opera Company does not, as a matter of fact, look or sound very different in Cleveland than it does on Broadway. A blindfolded spectator would have difficulty in naming the geographical situation of the performance, but one with unbandaged eyes would see vast differences in several directions. In the first place, were he sitting high up in the back of that vast auditorium, the Cleveland Public Hall, he would remain in total ignorance of the facial characteristics of the artists; not so, however, of their voices, for the excellence of the acoustics is surprising, and there is astonishingly little echo considering the tremendous size of the hall. I was irresistibly reminded of an occasion years ago when some of us went to the Brighton Beach velodrome to see Packy MacFarland and Mike Gibbons fight. From where we sat it looked like a marionette show with a couple of miniature puppets dancing foolishly about. Here at Cleveland from those back rows the effect of the mimic woes of Faust, Marguerite et al is much the same, though they can be perfectly heard. And I do not want to give the impression, however, that there are no seats from which one sees opera on the normal scale; on the contrary, there are no less than seven or eight thousand seats from which that is quite possible; and for one who habitually sees it in that way, it is an interesting and novel experience to invade the heavens of the Public Hall and see things from a new angle. The Soldiers' Chorus from Faust heard from no there was magnificent in its effect, even the stage band not sounding too loud and brassy.

OPERATIC SUNSETS

Cleveland offers other novelties, too. For instance, from the entrance of the Metropolitan Opera House, New York, you cannot see an exquisite orange sunset over a wide expanse of beautiful lake, as one could on Monday and Tuesday evening when invading the realm of opera—on Wednesday it rained and drowned the sunset. Once inside, the Public Hall itself is a rare treat to view. Cleveland does nothing in a small way. Not content with having an auditorium that can seat 12,500 at a pinch (the largest seating capacity of any hall in the world, so they say), with an exhibition hall of the same area and 18 foot stud underneath it, they are going to build onto each end of the present building. On one end there will be a structure with no less than six different auditoriums, with seating capacities ranging from 300 up to 1,500, so arranged that several can be thrown together if necessary; on the other end there will be a theater seating 4,100 and utilizing the same stage as the Public Hall, from what is now its back. If needed for some huge convention, both halls can be used simultaneously with the one stage between them. A gigantic conception carried out on a gigantic scale.

THE PERFORMANCES

About all that might be said in a critical way about the performances here has already been said of the same operas
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JOSEPH REGNEAS,

eminent vocal instructor, who will teach from June 21 to September 10, for the ninth consecutive season, at Raymond-on-Lake Sebago, Maine, where he has developed one of the most ideal arrangements for the study of singing.

particular interest happening in the concert halls. The Singakademie has, following its century-old custom, given several performances of Bach's Passions, according to St. Matthew and St. John, excellent as usual in the vocal parts and mediocre as to soloists. It seems as if oratorio singers of first rank are gradually dying out, at least in Germany.

SAN FRANCISCO CELEBRATES ITS SECOND SPRING MUSIC FESTIVAL

Helen Stanley, Mme. Charles Cahier, Rudolph Laubenthal and Alexander Kipnis, Soloists—Hertz Lauded as Director—Leschke Praised—Many Interesting Works Given—Orchestra and Chorus Rise to Artistic Heights—Other Facts

SAN FRANCISCO, CAL., April 26.—As a climax to a brilliant music season came the Second Spring Music Festival, presented in the Civic Auditorium, April 18, 21, 23 and 25, under the joint auspices of the Musical Association of San Francisco and the City of San Francisco, and under the general direction of Alfred Hertz. Due to the pianstaking efforts of Mr. Hertz, who for the past ten years has wielded the baton of the San Francisco Symphony Orchestra, this organization today is considered comparable to any of its kind in the United States.

However, the proficiency of the orchestra alone was not sufficient to guarantee the absolute triumph of a festival of such dimensions as planned by Mr. Hertz. Because of the lack of a permanent chorus, one had to be properly drilled for oratorio work with an extensive repertory at its command. For the purpose of organizing and directing such a chorus, Dr. Hans Leschke was brought here. During the past six months, Dr. Leschke with his assistants, Eugene Blanchard and Glenn Woods, trained between 500 and 600

voices, chosen from among the singers in the bay districts, with such diligence and skill that the chorus was one of the distinct features of the festival. Thanks to Dr. Leschke another step in the community's musical progress has been attained, for with the chorus and orchestra anything can now be accomplished.

VERDI'S REQUIEM

Verdi's Manzoni Requiem comprised the opening program on April 18. It proved a fine vehicle for the initial concert as it afforded the four soloists engaged for the Festival—Helen Stanley, soprano; Mme. Charles Cahier, contralto; Rudolph Laubenthal, tenor, and Alexander Kipnis, bass—ample opportunity to display their individual artistry. The choral portions of the Requiem present tremendous difficulties, the overcoming of which was a tribute to the ability of the chorus and director, Dr. Leschke. The chorus sang with careful gradations of tone, admirable balance, fine attack and a keen feeling for rhythm. As usual Mr. Hertz
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LIVERPOOL LISTENS TO MUSICAL ANTIQUES

Philharmonic Season Closes

LIVERPOOL.—For a good many years Arnold Dolmetsch, who I believe originally hailed from Alsace, has been specializing in the instrumental music of the sixteenth and seventeenth centuries and has been presenting Bach, Handel, Byrd, Purcell and others of that ilk through the various types of instruments extant during that period. Now this sort of thing may be interesting from an antiquarian point of view, but when brought into a spacious auditorium the effect is lost or at all events seriously modified. One might just as well compare one of Columbus' caravels to an Atlantic liner as to contrast the feeble tinkle of a harpsichord to the far-reaching tones of a modern concert grand. Yet the cult flourishes, although the clientele is very limited. The other night at the Rushworth Hall we had an illustration of this

archaic music, the various selections being listened to with respect rather than conviction.

The Philharmonic season here closed with a performance of Granville Bantock's *Rubaiyat*, under the direction of the composer. It is questionable, however, whether such a compound of mysticism, acute observation and cynical humor is not obscured, rather than illuminated, by so elaborate a musical environment. The Welsh Choral Union made its final effort with a well-considered performance of *The Dream of Gerontius* under Hopkin Evans. John Coates, if he lacks the spiritual fervor of Wülfner and the late Gervase Elwes, atones for it by the skillful use of a real tenor voice and ability to dispense with the use of a score. Astra Desmond, as the Angel, sang beautifully, and it is not too much to say that, vocally, she was the dominating factor of the evening. The season is practically over, though there may be a few sporadic happenings during the next few weeks.

W. J. BOWDEN.

BERLIN

(Continued from page 5)

Berlin musical institutions, with a flavor decidedly of their own.

At the Staatsoper, Easter week has for years been reserved for a whole series of Parsifal performances. This year we had five, with varying casts. Max von Schillings, Georg Szell and Selmar Meyrowitz were the conductors, Parsifal was sung alternately by Soot, Talén and Clewing, the Kundrys being Barbara Kemp, Gertrud Bindernagel and Frida Leider. Parsifal has, since the first performance in 1912, been one of the most remarkable productions of the Berlin Opera, has really perpetuated its memory chiefly by this production. Some of the scenic decorations have been unsurpassed anywhere until now, and whoever has heard Rudel's chorus in Bayreuth knows what magic this Berlin chorus master is capable of.

DR. HUGO LEICHTENTRITT.

Foreign News In Brief

London

FIVE NEW WORKS AWARDED PUBLICATION BY CARNEGIE TRUST

LONDON.—The Carnegie United Kingdom Trust which provides for the publication of British compositions, announces that five works have been recommended by the adjudicators, who report an increased number of compositions submitted which attain a high level of skill and ability. The five works are *The Shepherd*, Night Piece for contralto solo, with pianoforte and woodwinds, by H. Bedford; string quartet in A minor, by Alan Bush; *The Enchanted Garden*, opera in one act by Thomas F. Dunhill; *Three Spiritual Studies*, for string orchestra, by Ernest Farrar; *Four Proverbs*, for flute, oboe and strings. Notices are sent out for the adjudication for 1926 for which works must be submitted to the secretary of the Carnegie United Kingdom Trust by December 21, 1925. C. S.

DON COSSACKS TO APPEAR IN LONDON

LONDON.—Arrangements have been made by the Imperial Concert Agency of London to bring to England the Choir of thirty-six Don Cossacks, who have made such a stir in various Continental countries. Their first concert is booked for May 22, with four others to follow, as well as a tour of the provinces. C. S.

FLORENCE AUSTRAL SAILS

LONDON.—Florence Austral, Wagnerian soprano, who has been engaged as soloist for the Cincinnati Festival, sailed for New York on the S. S. Carmania, April 18. Miss Austral is the first British singer to be engaged for the festival in fourteen years. C. S.

OLGA HALEY MARRIED

LONDON.—Olga Haley, British contralto, who recently appeared with success as lieder singer on the Continent, and may be heard in America before long, has just been married to John Henry Hinchliffe. S.

Berlin

GERMAN ORGANIZATION REDUCES CONCERT FEES

BERLIN.—The Arbeitsgemeinschaft rheinisch-westfälischer Orchesterdirigenten und konzertgebender Vereinigungen, an organization which controls all music given in Cologne and in the eighteen most important cities in the western provinces, has set a maximum fee for soloists and concert artists. For instance, no soloist may receive over 1,000 marks or \$250 for an appearance with orchestra. Where more than one soloist appears the top figure can only be \$150. Also lieder singers and instrumental quartets may not pass the \$250 mark for an evening alone. The organization claims that this measure was made necessary by the bad financial conditions of all orchestras and vereins. C. H. T.

WARSAW SEASON EXCEEDS EXPECTATIONS DESPITE DIFFICULTIES CAUSED BY POLAND'S ECONOMIC SITUATION

Siegfried, Andrea Chenier and L'Heure Espagnole Have Polish Premieres—Szymanowski's Third Symphony and Other Novelties

WARSAW.—Although the preliminaries to the present season were anything but auspicious, owing partly to the mistakes of those in charge but chiefly to the bad economic situation of Poland, subsequent events have exceeded all expectations. Both the Opera, under the continued direction of M. Mlynarski, and the Warsaw Philharmonic, conducted by M. Gregor Fitelberg, have largely overcome their financial difficulties, and have offered, besides the usual repertory, a number of interesting novelties.

During the earlier part of the season the Opera restaged some of the older works most effectively, largely by virtue of the talents of M. Drabik, who, according to our best authorities, belongs to the very first rank of contemporary scene painters. *Faust* and *Carmen*, thus freshened up, and conducted by M. Mlynarski, satisfied the most exacting connoisseurs. Rozycki's *Eros* and *Psyche*, also newly mounted, and d'Albert's *The Dead Eyes* had a less cordial reception.

THE FIRST POLISH SIEGFRIED

The great premiere of the season was that of Wagner's *Siegfried*, which curiously enough has never been heard in Poland before, with the exception of a performance in Lemberg (then Austrian) fifty years ago. The reason is that the Wagnerian tradition has never been cherished in Poland as in other countries, where it has been systematically developed, as it were. The success of the work is all the greater now, and the production, under M. Adam Dolzycki, was so filled with enthusiasm as to atone for its stylistic flaws. Mme. Zhainska-Ruszkowska as Brünnhilde reached the highest level of Wagnerian art, while M. Sowilski made a splendid *Siegfried*.

Two other notable "first times" in Poland were *Andrea Chenier* and *The Spanish Hour*, which last, coinciding with the fiftieth birthday of Ravel, gave the musical circles of Warsaw a special opportunity of honoring the composer.

Both were excellently staged by M. Freszel, the stage director, who unfortunately did not attain his best in the production of *Siegfried*. Several premieres of Polish works are promised for the balance of the season, namely Szymanowski's long-expected *King Roger*, Adam Wieniawski's ballet, *Lalita*, with Rozycki's *Beatrix Cenci* to follow later on.

WARSAW PHILHARMONIC'S CRITICAL POSITION

The Warsaw Philharmonic Society last season underwent a series of serious shocks which, despite a complete reorganization, have not been wholly lived down so that the present season did not operate under normal conditions. If it proved feasible at all, it is due to the efforts of the newly founded Society of the Friends of Symphonic Music, to which belong, besides leading musicians, a number of patrons who have given the Philharmonic Orchestra material support.

Gregory Fitelberg, its conductor, is an enthusiastic young musician of great ability and temperament, with a decided predilection to the modern works of western Europe. His performances are always of a high technical level, and at times—chiefly in modern works—he reaches the high-water mark of recreative art. Unfortunately he does not exercise very strict judgment in the choice of the contemporary works which are to be found on nearly all of his programs; and the opposition against this tendency in the press has reacted unfavorably upon the fortunes of the society.

SZYMANOWSKI'S BEST

The outstanding event of the symphonic season has been the first performance of Szymanowski's third symphony, entitled *The Song of the Night*, which fascinated the audience by its depth of feeling and manifold beauties. Based upon a poem of Geladeddino Rumi (1207-1273), it unquestionably surpasses all his previous works and should take a prominent place in symphonic literature.

There has also been performed a symphony by a young and still unknown composer, J. Lefeld, in the pure symphonic style which seems to be vanishing from the world. His themes reveal genuine inventive talent, and his command of technical expedients, considering that he is but twenty-eight, lead one to hope for great things. Other Polish works heard were Rozycki's *Romantic Story*, Taddeus Joteyko's *Sea Sketches*, Niewiadowski's *Polish Carols*, for chorus and orchestra, and Szymanowski's second symphony, already heard in previous seasons.

We also owe Fitelberg our acquaintance with some of the best recent products of other countries. We have heard, for instance, Honegger's sensational *Pacific*, which so gripped the audience that the orchestra was compelled to repeat it. On the other hand, we found Stravinsky's piano concerto, played by himself, a rather indigestible dish, and the thunderous applause which greeted the composer was obviously in

recognition of earlier achievements. A colorful suite for piano and orchestra by Manuel de Falla, *Nights in a Spanish Garden*, won a great success. Likewise Prokofiev's violin concerto, played by Szigeti, and his latest piano concerto, played by himself. Works by Schreker and Respighi made only a slight impression upon the audience.

A NOTABLE ANNIVERSARY

An extraordinary occasion in Warsaw's musical life was the fiftieth professional anniversary of Stanislas Barcewicz, who for many years has worthily held the scepter as the first violinist of Poland. As a virtuoso he is endowed with interpretative powers of a high order; as a pedagogue he has brought up a whole generation of violinists. His name is engraved with golden letters in the history of Polish music.

A great number of artists, Polish and foreign, have, as usual been heard. Among the natives, a young violinist, Irena Dubiska, has given promise of a brilliant future. Aside from Joseph Sliwinski and Alexander Michalowski, whose reputations are long assured, of Moriz Rosenthal and Ignaz Friedman, who represent Polish pianism abroad, mention must be made of Henry Melcer, whose interpretations are models as regards style. Among singers, Stanislaw Korwin Szymanowska, sister of the leading Polish composer, holds first place.

Among the foreign artists who have visited Warsaw this season are Eugene Ysaye, who still moves his audience with the warmth of his cantilena; Carl Flesch; Joseph Szigeti; Erika Morini; and, last but not least, Vasa Prihoda, whose phenomenal technique and dash atone for a deeper sense of style. Kubelik showed, unfortunately, a complete loss of interpretative power. Besides Prokofiev and Stravinsky we have heard the young Russian pianist, Nicolai Orloff, with whose sympathetic lyrical qualities we have been familiar for some time. Of foreign singers, Selma Kurz, of Vienna, has appeared with some success.

A NEW SOCIETY

In chamber music in general there is less activity, but a new Society for Musical Culture, under the direction of L. M. Rogowski, has stimulated interest in this field. At its concerts we have been made acquainted with some forgotten Polish works of the past.

Finally, two important events in our musical life should not be overlooked, namely the definite establishment of the Polish section of the International Society for Contemporary Music, and the foundation of an important musical review, *Muzyka*, which brings Poland into touch with the musical movements of the western world.

MATEUSZ GLINSKI.

The Fifty-fifth German Tonkuenstlerfest

By inadvertence the important Tonkuenstlerfest of the German General Music Society (Allgemeiner Musikverein), which takes place annually since the days of the founder, Franz Liszt, was omitted from the *MUSICAL COURIER*'s list of European festivals for this summer, published in the issue of April 9. The festival this year takes place in Kiel, from June 14-18, under the musical direction of Prof. Fritz Stein, the general musical director of the City of Kiel. The program, consisting almost entirely of new works, includes the following: (choral works) *Auferstehung*, by Walter Courvoisier; two a cappella choruses by Robert Kahn; a cappella Mass by Otto Thomas, and Liszt's Thirteenth Psalm (orchestral works); symphony, op. 4, by Walter Goehr; orchestral songs, by Manfred Gurlitt; *Variation-Suite*, by Joseph Haas; cello concerto, by Ernst Toch; violin concerto, by Max Trapp; organ symphony, by Hermann Unger; piano concerto, by Hermann Wunsch; also some chamber music—all by German composers.

New Respighi Work to Be First Heard in Berlin

BERLIN.—Ottorino Respighi has just completed a new symphonic work based on thematic material from his opera, *Belfagor*. The first performance anywhere has been entrusted to Dr. Heinz Ungar, musical director of the Society of the Friends of Music in Berlin.

Schwarz Re-appears in Vienna

Joseph Schwarz, Chicago Opera baritone, recently sang *Rigoletto* at the Staats Opera House in Vienna after an absence of nine years and received an ovation. Next season, in this country, Mr. Schwarz will sing in a series of concerts under the management of Charles L. Wagner.

Foreign News In Brief

Vienna

MASCAGNI WRITING VIENNESE OPERETTA

VIENNA.—Prior to leaving Vienna, after the completion of his guest conductor's contract with the Staatsoper and the termination of the run of his operetta, Yes, at the Bürgertheater, Mascagni has closed negotiations to write a new operetta on a Viennese subject, and after a book by Jenbach and Reichert, the two Viennese librettists. The premiere of the new piece is scheduled to take place at Vienna next season. P. B.

NEW SUPPÉ OPERETTA

VIENNA.—The latest of the deceased composers to have his melodies concocted into a modern operetta is Franz von Suppé, one of the classics of Viennese operetta. The new piece, compiled by Karl Pausperl, is entitled *Die grosse Unbekannte* and has been produced by the Johann Strauss Theater with notable success. The sensation of the evening was a new Russian tenor named Sergei Abramovitch, who scored a big personal success. P. B.

DR. KUNWALD FOR VIENNA CHAMBER OPERA

VIENNA.—Ernst Kunwald, Viennese conductor, at present engaged as general musical director with the Königsberg (Prussia) Municipal Opera and prior to the war conductor of the Cincinnati Symphony Orchestra, has been engaged by Rainer Simons as conductor of the new Chamber Opera which will be opened early in May in the Schloss Theater, in the ex-Imperial Castle of Schönbrunn, near Vienna. Simons proposes to run his new theater as a popular opera house at low prices and on a subscription basis. P. B.

Paris

TWO MUSICIANS ON NEW LEGION OF HONOR LIST

PARIS.—The list of newly appointed chevaliers and officers of the Légion d'Honneur includes Lucienne Bréval, soprano, and M. Franz (Franz Gautier), tenor, both of the Opéra. L. C.

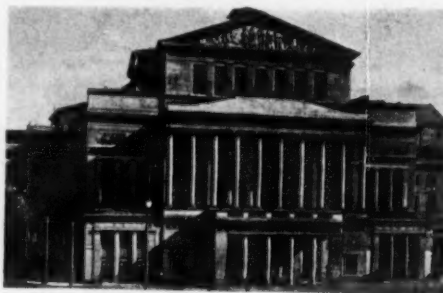
NEW MARIOTTE OPERA TO BE HEARD IN PARIS

PARIS.—A drame lyrique in three tableaux, *Esther*, based on the biblical story, by Antoine Mariotte, is to be produced shortly at the Paris Opera. Special scenery is being designed by M. Piot. Two of Mariotte's earlier operas, *Salome* and *Le vieux roi*, have been produced at Lyons. L. C.

NEW OPERA BY FÉVRIER

PARIS.—Henri Février, composer of *Monna Vanna*, is said to have completed a new drama, entitled *Resurrection*, and based upon the novel of Tolstoy. The work is to be produced next season, probably at the Opéra. L. C.

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THE GRAND OPERA AT WARSAW.

Rossini—the Swan of Pesaro

By Adelina O'Connor Thomason

Part I

[Rossini's parents moved away from his birthplace, the city of Pesaro on the Adriatic, when little Gioacchino was only a few years old. During the entire rest of his life he seldom visited it, yet it always held a warm spot in his heart and his only public bequest when he died was for the foundation there of a conservatory of music, named after him, the Liceo Rossini. The main facts of his biography are to be found in any musical encyclopedia, but comparatively little is known of his connection with Pesaro. The author of this article, visiting Pesaro, has been able to supply some interesting and little known data.—The Editor.]

"HE was born poor, and died rich." There was a suggestion of meanness and jealousy in the accent and attitude of the bony old woman who spoke these words, as she was showing me about the birth house of Gioacchino Rossini in Pesaro. Very thin she was, but yet



ROSSINI,

from a bronze bust by Carlo Marochetti in the Museum of La Scala, Milan.

rugged and had she spoken in nasal English, instead of in Italian, it would have seemed more as though she hailed from "way down East" rather than from this quiet and slow moving town in central Italy. She impressed me as not caring so much that Rossini had been born poor, nor yet had died rich, but the fact that he had died rich in Paris, and not Pesaro, was the head and front of his offending. Any one, who, like myself, had spent time in Pesaro, could not blame Rossini.

Pesaro, where, on the twenty-ninth day of February, 1792 (Leap Year), Gioacchino Antonio Rossini was born, is four hours from Bologna, the nearest large city. Part of the hot train journey passed quickly, because I slept, and slept soundly despite the loud and incessant talk of other passengers. I awoke suddenly and, finding that I had slept so long, inquired of an Italian fellow passenger if I had been carried by and beyond Pesaro. My accent convicted me at once, and he replied in fairly good English that there was still considerable distance to be covered. We talked of Rossini and I found that, like the majority of the better class, this Italian knew and was well posted concerning all his celebrated countrymen, and gave me numerous items of interest pertaining to Rossini. In his none too accurate English he referred to Rossini as "the waterfall of Pesaro"; it required some time for me to comprehend that he meant waterfowl, and still longer to understand that by waterfowl

he meant swan—and then I understood the sobriquet so frequently applied to Rossini, "The Swan of Pesaro." While we were still talking, suddenly blue water gleamed in the distance before my eyes. My guide book warned me that the train "skirted the Adriatic," but I was not prepared for such beauty. The train drew nearer this blue sheet, flat and motionless as a quiet lake, and it appeared more and more enchanting. The horizon line was further away than I had ever seen it before. This seemingly endless stretch of water along which the train was now running lay like strips of colored ribbons, blue, lavender, green, and light brown. On the surface of this placid water were fishing boats, dozens of them, with hulls of black relieved by stripes of red, or green, or blue, or yellow. And their sails; oh, their sails of all variegated types and sizes standing out against the horizon sky, bedecked in all the colors of the rainbow! There were sails of orange, rose, blue tinted with pink, and all colors. The blood red sail of the Flying Dutchman is not to be compared to these, for in them are painted in bright colors figures of flying cats and other animals, hieroglyphics in crazy designs, monograms of the owner's name, the name of the boat, etc. It all seemed too beautiful to be true. Surely, the palmy days of Venice, when her gondolas were painted dreams of beauty, could not have presented a more beautiful scene. Just here the scene suddenly changed: the train made a sharp turn inland, and we were in the midst of one of those eternal white sandy aridities occasionally encountered in Italy.

Drawing into the cheerless railroad station, and alighting from the train, I had but one thought: "What a God-forsaken place!" Selecting the least dilapidated of the three waiting cabs, all of which had long been ready for the scrap heap, I directed the amiable, innocent appearing, and honest-looking old driver to take me to the Hotel Aurora, the name of which I had selected from the guide book. It proved to have a winding roadway entrance, and amidst gorgeous flowerings and tropical growths looked circular and exclusive. On paying my fare the profuse thanks of the driver convinced me that I had once again made a financial mistake. And I was not long in discovering that I had made another. The innocent appearing old faker had brought me two or three miles by the longest possible way in order to run up his meter, though I now saw that there was a straight, direct road from the hotel to the railroad station, which was not five minutes away by foot.

A sleepy porter assigned me a room, primitive, but the best to offer, containing a huge bed, large enough for four persons, two straight backed chairs, a table, and a wash stand. A little servant girl, who looked more like a budding rose than a human being, showed me to the room. She knew but three English words—her own name, Ethel, and "Good Night." She threw wide open the two heavily draped windows which looked out upon the Adriatic directly beneath, and on which were floating at anchor scores of little fishing boats like painted ships upon a painted ocean. Beautiful and romantic as was this villa colony, and although called Pesaro, I knew it could not be the Pesaro of Rossini. I must search farther for this old town, whose first known name, Pisaurum, dates back to 283 A.D., when the Romans occupied it and made the place an important colony of the Emperor. So I lost but little time in finding this antiquated city, whose population, according to my guide book, was 18,500 souls. Descending from my room by way of a stone stairway and through stone passes and arches and arcades, I found the garden exit.

The hotel itself is an ancient edifice making feeble efforts to keep up with the march of time. Electric lights have been installed; and on my way down I saw a large white bathtub which after my fatiguing train ride, I would gladly have availed myself of. Unfortunately, it was in use by an old woman, who was doing a huge laundry. Off the beaten track of the tourist, conditions primitive as in the days of Caesar prevail. There are occasional bath tubs, but like that in the Hotel Aurora, they are used for anything except bathing.

THE BIRTHPLACE

Numerous circular paths had to be traversed, and then but a short walk brought me to the very heart of the ancient town. I found a really grand avenue, the Via Fossini, along which I walked until presently it was converted into a narrow cobbled way lined with little shops, and then came the Rossini birth house. It stands on a street so narrow that five persons could scarcely walk abreast. It is really an impressive structure, built of brown brick so neatly matched together that had I been told it was of modern construction I might have believed it, except that its plan and lines were of a past generation. Certainly it did not look the place for Rossini to have been "born poor" 132 years ago.

The house is of three stories, and stands on the corner of

Via Rossini and Via Garadini, the latter a neat but still narrower street. An antique goods shop occupies the ground floor, and in there a large and excellent oil painting of Rossini, depicting him as laughing, fat and ugly. I sounded the great brass door knocker and from a third story window there popped out an old woman's head. In no pleasant or welcoming tone she asked what I wanted, but without giving time for answer, came down and I was admitted. The great door, like an oaken gate, with resounding clang banged behind us, and I found myself within the birth home of "The Swan of Pesaro." The old woman custodian was not a gracious soul; hot as was the day a red shawl covered her head and shoulders, and she evinced very plainly that she was bored and discontented with her task. She took me through room after room, bare and unfurnished, all of stone, all damp, all cheerless. The walls of the large square birth room are covered with pictures of Rossini's time and his contemporaries; numerous pictures of Rossini showing him of young face and figure, and also when fat and middle aged, a victim of his prodigious appetite for good food and drink; and



HOUSE WHERE ROSSINI WAS BORN, PESARO.

His father was town-crier and trumpeter.

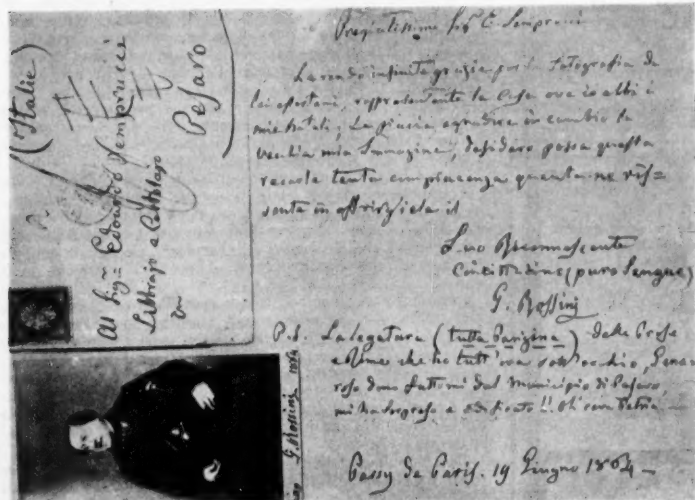


THE MOST FAMOUS ROSSINI CARTOON.

The great composer and gourmand inviting his "children" (his operas—left to right—William Tell, The Barber of Seville, Semiramide, The Turk in Italy, Cenerentola) to meet his friends (left to right) Bellini, Donizetti, Spontini, Meyerbeer and Richard Wagner.

finally as the old man with face tired and drawn. A neatly bound thin book lies on a center table in this room. It is a copy of Rossini's Will. Born poor, at the age of 37 he had become very rich for those days, and from then on

(Continued on page 40)



A MUCH-TREASURED LETTER.
(See accompanying article.)



MONUMENT TO ROSSINI AT PESARO.

His fellow citizens appreciated his genius and erected this monument to him in 1864, five years before his death. It now stands in the courtyard of the Liceo Rossini.

ROCHESTER PHILHARMONIC GIVES ITS FIRST PROGRAM OF ORCHESTRAL WORKS BY AMERICAN COMPOSERS

From the Fifty-Four Manuscripts Submitted Committee Selects Six as Most Worthy of a Hearing—Composers Invited to Rochester at Expense of Eastman School—Copland's Composition Creates Greatest Interest

Rochester celebrated May Day in the Eastman Theater on Friday morning, the Rochester Philharmonic Orchestra, Howard Hanson conducting, playing its first program of orchestral works by American composers. The concert was under the auspices of the Eastman School of Music and its expenses paid from the most recent donation made to the school by George Eastman. The idea of this concert, originated and executed by Mr. Hanson, director of the Eastman School, was explained months ago in the *MUSICAL COURIER*. All American-born composers were invited to submit their works. Fifty-four manuscripts were received and examined by a committee made up of Ernest Bloch, Albert Coates and Mr. Hanson himself, who selected the six works in their judgment most worthy of a hearing. The composers of these works were invited to Rochester at the expense of the school to hear their works rehearsed and performed. All of them were present. The works selected were: Tone poem, *I Segreti*, by Adolph Weiss; symphonic

poem, *Peace and War*, by Mark Silver; *Cortège Macabre*, from an unnamed ballet, by Aaron Copland; *Soliloquy for Flute and String Orchestra*, by Bernard Rogers; *Ukrainian Suite*, by William Quincy Porter; and the first movement of a short symphony, *From the Black Hills*, by George F. McKay.

COPLAND'S WORK OUTSTANDING

Of these, the one outstanding composition was Aaron Copland's *Cortège Macabre*. It had the fault common to practically all of the compositions—a length out of proportion to the value of the musical material; but this may perhaps be due to the scenario for which Mr. Copland wrote his music. It was very modern in idiom and revelled in polytonality, recalling—if one seeks a parallel—the style of Darius Milhaud more than that of any other composer. But one felt from the start that Mr. Copland had something to say, knew how he wanted to say it, and was master of his chosen medium. The story which underlies the ballet is a gruesome thing and the *Cortège Macabre*, as the program said, "depicts the arrival in fantastic procession of the servants of the necromancer, bringing four corpses into the moonlit courtyard of his castle. At the climax comes the necromancer himself." It is a grim, dark, sombre mood painting and stood out as the one real important work played.

The program began with a symphonic study, *L'Allegro*, by Donald Tweedy, which was not among the works submitted, but doubtless played out of compliment to Mr. Tweedy, who is on the Eastman School faculty. Listening to it, one felt that Richard Wagner had not lived in vain. Next came *I Segreti*, a short tone poem by Adolph Weiss, who is first bassoonist of the Rochester Philharmonic Orchestra. Mr. Weiss' composition was peculiar in that it ranged from the extremely modern to the thoroughly conventional, which may be accounted for by the fact that he had studied both under Adolph Weidig and Edgar Varese. This work had an effective opening and the closing section also had something definite to say, but in between it seemed vague and overlong.


Mark Silver's poem, *Peace and War*, was more war than peace, the final section, *allegro vivace*, "in which the attack is suggested," as the program said, being longer than the rest of the work put together. Listening to the character of this music one gained the impression that the principal force engaged must have been Russian cavalry. Long before the end the listener was tempted to exclaim with the simple farmhand in George M. Cohan's play, "What's all the shootin' fer?"

Bernard Rogers' *Soliloquy for flute and string orchestra* was a short and unpretentious piece thoroughly well made and most agreeable to listen to. It will eventually take its place as a number in an orchestral suite. Mr. Rogers never allows his solo flute to climb out of its middle register. The brief work begins with a solo on the flute, elegiac in character, the middle section for muted strings is rhapsodic and the composition ends in quiet subsidence of the flute above the strings. There is occasional use of the whole tone scale. William Quincy Porter's *Ukrainian suite* for strings was also well made music. Mr. Porter has merely selected a number of tunes from the repertoire of the Ukrainian chorus, harmonized them simply in appropriate mood and put them with skill upon the stringed orchestra, though there was practically no development of them.

The concluding work of the morning was a first movement from a short symphony by George F. McKay, called *From the Black Hills*. Mr. McKay was a former student at the Eastman School under Christian Sinding and Selim Palmgren, two composers whose trend is distinctly lyric. Mr. McKay has evidently been influenced by them. The movement is in conventional symphonic form, the principal theme being an allegro of no special significance; the second theme, however, is an attractive lyric tune developed more happily and more persistently than the other.

The work of the orchestra was unusual and Mr. Hanson

Clisabeth



Reth Berg

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had accomplished the seemingly impossible. With only five rehearsals (two group rehearsals and three complete ones) he had brought his men to a point where they gave not only competent performances of seven new scores, for a considerable part modern, but actually played them with few traces of roughness. It showed unlimited devotion both on their part and his. The concert was open to the public and, notwithstanding the early hour of ten o'clock at which it took place, an audience of 800 or 900 had assembled and showed consistent interest in the program.

From the New York press, Olin Downes of the *New York Times*; F. D. Perkins, of the *Herald-Tribune*, and W. P. Tryon, of the *Christian Science Monitor*, besides H. O. Osgood of the *MUSICAL COURIER*, made special trips to Rochester. They were all entertained at a luncheon at the Rochester Club arranged by Arthur M. See, secretary of the Eastman School, and again at dinner, where Dr. Russ Rees, president of the Rochester University, sat at one end of the table and Howard Hanson, director of the Eastman School at the foot. Both these were thoroughly informal and enjoyable affairs.

At the luncheon Mr. Hanson made an impromptu speech, saying that if the visitors felt it was worth while he would go ahead with these try-out concerts another season. H. O. Osgood responded for the press, assuring him that such was the case; that the concerts were not only worth while but that this particular concert would take its place as something very distinct in the history of American music.

Eastman School Scholarships

ROCHESTER, May 1.—Howard Hanson, director of the Eastman School of Music, announces that the school will offer for next year several additional scholarships in its operatic department. An audition of candidates for these scholarships will be held in Aeolian Hall, New York City, on May 18, from 10 a. m. to 5 p. m. Candidates for Eastman School of Music opera scholarships must be American citizens by birth or adoption, and must have studied sufficiently to make them capable of finished singing of operatic music. Each scholarship covers all tuition fees and provides a sum of money for living expenses.

This operatic enterprise was started two years ago by the Eastman School. The opera department was organized by Vladimir Rosing; twelve scholarships were offered and an advanced class formed of the scholarship holders. In its second year the opera department produced three complete operas in the Eastman Theater, beside productions in Kilbourn Hall of the Eastman School and many operatic numbers contributed to Eastman Theater programs during the season. Last year the Rochester American Opera Company was formed as a vehicle for the productions of the Eastman School opera department. The following season the opera department will make productions in the Eastman Theater and in Kilbourn Hall.

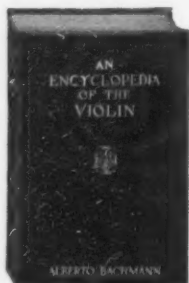
Owing to the expansion of these activities, Mr. Rosing will confine his work entirely to the productions of this organization and will be director of any productions given outside Rochester. Eugene Goossens, who is the appointed conductor of the Rochester Philharmonic Orchestra, will be director of the Eastman School opera department next season.

Candidates successful in winning an Eastman School opera scholarship will have thorough training in a department directed by Mr. Goossens, one of the most celebrated opera conductors of the day, and will have opportunity, when they show capacity warranting this, of appearing as members of opera casts in public performances. The Rochester American Opera Company has achieved a solid popularity with the Rochester public and its achievements have been commended by visiting critics.

The New York audition will be conducted by a committee from the Eastman School of Music, headed by Vladimir Rosing. Mr. Goossens is precluded from participation because of his present residence in London. Candidates from Boston, Philadelphia and other cities will be heard at the New York audition on May 18. A. W.

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Translated by
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HOW TO PRONOUNCE

Malipiero, Mah-le-pe-ay-ro. sound between "e" in gem and
Magendanz, Mah-gen-dahnz (g is the broad "a" sound).
hard).
Vescovi, Ves-ko-vee. Dushkin, Doozh-kin.
Cherkansky, Scher-kahn-ske. Benditsky, just as spelled with
Muzio, Moot-zee. the accent on the second syl-
Meale, Mys-le. lable.
Enrichetta, En-re-ket-ta. Heduschi, Bay-dooz-ke.
Boheme, Bo-hem (the "e" has a Van Eweyk, Vahn Ay-vike.
Oumiroff, Oo-ne-roff.

LIGHT OPERAS

"Why is it that there are so many operas of the lighter sort that are never heard now? It used to be that the theater would be packed to hear any of the Gilbert and Sullivan productions. The Mascot and many others of the same popular and pleasing variety. We do not always want to hear tragic grand opera, particularly in the summer. I once heard The Postilion of Longumeau sung and enjoyed it very much, but of the many people I have asked about it, few have even ever heard there was such an opera."

You will be pleased to hear that Fortune Gallo, whose opera companies have had such success wherever heard—and they have been practically all over the United States—has had the same idea that has occurred to you—that is, that many of the old operas will be welcomed by the public. He has organized a company that will appear at the Century Theater early in the summer, and the operas will be sung in English. The Mikado, Robin Hood and The Chocolate Soldier are among those mentioned, possibly others as there have been so many of these bright, gay operas in former years to hold the attention of the public.

AGAIN THE FREE CONCERT

"If you would be kind enough to tell me where I could find out about the free concerts given in New York City, you would greatly oblige me."

Usually the free concerts are mentioned in the Sunday editions of the daily papers, the New York Times always having this paragraph. The music at these concerts is excellent, and students as well as others have the privilege of hearing good music well performed.

Louise St. John Westervelt Active

Many pupils who have received their vocal training under the efficient tutelage of Louise St. John Westervelt are winning laurels for themselves in the professional field. One of Miss Westervelt's most promising students, Geraldine Rhoads, is at present a beneficiary of the Juilliard Foundation and is enjoying her studies in the opera department of



Ray Huff photo

LOUISE ST. JOHN WESTERVELT.

the Eastman School of Music at Rochester, N. Y. Besides being one of the busiest vocal instructors in Chicago, Miss Westervelt is conductor of the Columbia Chorus of Women's Voices, an organization which stands high among choral institutions of the Windy City. Miss Westervelt will teach during the entire summer session at the Columbia School of Music, Chicago, beginning June 22, in order to meet demands of many of her professional pupils and others.

Mme. Tatiana Seidel Dead

Mme. Tatiana Seidel, mother of Toscha Seidel, violinist, died suddenly and unexpectedly at Edinburgh, Scotland, on April 26, following an operation for gallstones. She had been accompanying her son on a concert tour through the British Isles when she was taken ill.

Mrs. Seidel, an extremely intelligent woman, was born in Odessa, Russia, and was a teacher in the National Schools in that city. She and Toscha were devoted to one another. She accompanied him everywhere and it was largely through her unremitting attention, care and constant supervision of his welfare that he advanced so rapidly to the foremost artistic position which he holds. He at once cancelled the rest of his European tour and is returning to this country of which he has been a citizen for about a year. Besides him, Mme. Seidel is also survived by another and younger son, Vladimir.

May Stone Pupil's Debut

Giuseppe Leoni, baritone, for three years a pupil of May Stone, sang with much success at the Metropolitan Opera House, on April 30, at the concert given by Emma Steiner, well known composer and conductor.

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Frances Foster Off for Tampico

Frances Foster, New York vocal teacher and coach, after the close of the most successful season of her career, has left town for a short visit to her home in Halifax, en route to Tampico, where she will pass the summer. Miss Foster has been invited to conduct a performance of The Mikado there during the first week in May, which will be given by the Woman's Club of that city, a splendid organization composed mainly of the American and English women whose husbands are there in connection with the oil industry.

Miss Foster will also give some lectures for the club on musical subjects and will hold a six weeks' course in singing for a class which awaits her arrival. Before returning to New York early in the fall to accompany Nanette Guilford, soprano of the Metropolitan Opera Company, on a short tour, she will tour Mexico, visiting Mexico City and other points of interest.



FRANCES FOSTER.

Cherkassky Delights Orlando

One of the biggest audiences in the history of Orlando music events turned out to hear young Shura Cherkassky in his recent appearance there, under the auspices of the High School Athletic Association.

"Concert-goers," writes the Morning Sentinel, "were kept spellbound last night when Shura Cherkassky, the boy wonder pianist, was heard. The auditorium was at all times near the pin-dropping testing stage, so attentive was the throng who had gathered to hear a phenomenon. They were not disappointed. There was no child play in last night's recital, but the work of a living artist." According to the Evening Reporter Star: "He was all that reports

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have said of him and more. As he went from one selection to another, people in the audience turned to each other with eyes that said, 'Here is an artist.'

Rubinstein Club Concludes Season

The last afternoon musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, was given April 25 in the grand ballroom of the Waldorf-Astoria, when a most attractive program was given by artists from the concert and operatic stage. Frances Sebel, soprano, opened the program with a Debussy number, disclosing a voice of fine quality. Charles Schenck, baritone of the Municipal Opera Company of Atlanta, sang numbers by Monteverde, Martini and Grieg, interpreting these numbers with feeling and intelligence. Frances Paperte, mezzo-soprano of the Chicago Civic Opera Company, was enjoyed in selections by Dunn, Coleridge-Taylor and Bizet. The first part of the program was closed with three numbers by Hadley, Saminsky and Mana-Zucca, well rendered by Miss Sebel.

During the intermission Leonard Liebbling, editor-in-chief of the MUSICAL COURIER, gave an enjoyable talk in which he mentioned the good work that the women's music clubs have accomplished for music.

The second part of the program was arranged through the courtesy of Estelle Liebbling, who, by the way, proved an admirable accompanist throughout the program. The second act of Flotow's Martha given in costume was the special operatic feature. Those taking part were Joan Ruth, the charming coloratura soprano of the Metropolitan Opera and a pupil of Miss Liebbling, as Martha; Frances Paperte as Nancy; Hunter Kimball, tenor of the Washington Opera Company as Lionel, and Charles Schenck as Plunkett. The artists portrayed their roles with histrionic ability and sang well, and the audience was not slow in responding with applause.

Mabel Ritch Praised as Amneris

The Bridgeport Oratorio Society gave a performance of Aida in concert form on April 21. Mabel Ritch, contralto, was the Amneris, and according to the Bridgeport Post "she showed the qualities of interpretation that always make for a good singer. She has a wonderful contralto and in the low register of her voice has a quality that is neither guttural nor heavy—something which can be said of few contraltos." Miss Ritch sang again in Bridgeport on May 3. She is booked for an appearance in Norwalk on May 26.

Baer to Sing Sullivan Work

Frederic Baer will sing in the performance of Sullivan's Golden Legend at Keene, N. H., on May 21.

Palestinian Folk Melodies to Be Broadcast

A program of unusual interest will be broadcast on May 11 by WTAM, in which the Cleveland Singing Society (Charles de Harrack, concert pianist and composer and conductor of the singers) will render several groups of ancient Palestinian folk melodies that have been enjoyed by radio fans all over the country. This probably is the only organization of its kind in existence fostering these traditional melodies. The society was founded about thirty-five years ago by I. Laufman. The participating pianists from the De Harrack studio who will take part in this program



PRINCE WILLIAM AND CHARLES DE HARRACK. Charles De Harrack, pianist, photographed with Prince William of Sweden. The Prince, who has bagged big game, including a Colonial gorilla, is an admirer of the pianist. Both are shown in a congenial pose on one of their travels. Mr. De Harrack will tour America next season giving recitals in various parts of the country.

are Ruth McDowell Lammers, Sara Berman and Frances Marmor, of St. Louis, and the singers include Rev. H. Rickel, Dr. Howard Standen, Malvine Lavine and Nathan de Harrack.

Elizabeth Bonner Gives Fine Program

Elizabeth Bonner presented an interesting and well balanced program when she gave a musicale in Philadelphia on April 24. Her first selections included Piccini's O Notte, O Dea and Scarlatti's Gia il sole dal Gange, following which came a group of German songs, which she sang with sincerity and style and in which she displayed a contralto voice of warmth and beauty. In the Mon coeur s'ouvre aria from Samson et Dalila Miss Bonner gave evidence of operatic possibilities. A very interesting group was made up of songs by Jenö de Donath, who also is a well known violinist. With the composer at the piano, the contralto gave colorful interpretations of his Notturmo, Die grosse Sehnsucht and Malediction. A French group included numbers by Lalo, Godard, Aubert and Lenormand. Miss Bonner's final selections were Over the Steppe, Gretchen-inoff; Red, Red Rose, Cottenet; Bendemeer's Stream, Old Irish, and A Feast of Lanterns, Bantock. Miss Bonner is the possessor of a genuine contralto voice of ample volume which is even throughout its registers. Her fine stage presence also is worthy of mention. Mary Miller Mount, accompanist and concert pianist, furnished excellent accompaniments for the contralto throughout the entire program.

United States Army Band Plays in New York

The United States Army Band, the largest military band in this country, recently gave a number of concerts in New York and Brooklyn. When General Pershing returned from Europe following the war he set about organizing a band which would equal the Garde Republicaine Band of France and the Brigade of Guards Band of the British Army. Therefore some of the best musicians were transferred to Washington from the various bands in the regular Army and the United States Army Band was formed under the leadership of William J. Stannard. This band has now become known as "Pershing's Own." The series of concerts in New York was brought to a close at the Hotel Astor on the evening of April 27, when the music was broadcast, thereby permitting thousands of radio fans to enjoy the well played program.

Annie Louise David's Activities

Julia Harden, pupil of Annie Louise David, who has been doing such good work with her harp, has been awarded a scholarship by the faculty of the Master School of Musical Art of San Francisco. Miss David played on April 19 at the Waldorf-Astoria Hotel at the concert of the Mattakeunk Cabin Colony. April 23 she appeared at the Biltmore and the following day was heard over the radio from WEAF; May 4 she played in Norwalk, Conn.

Nanette Guilford Popular in Cleveland

Nanette Guilford, of the Metropolitan Opera Company, will see a good deal of Cleveland in May. In addition to her appearance with the Metropolitan she will appear in recital in that city on May 14.

Middleton to Sing in Oak Park

Oak Park, Ill., will hear Arthur Middleton in recital on May 9, contracts for this appearance having been signed by his managers, Haensel & Jones.

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BIRMINGHAM VISITED BY MRS. EDWARD MacDOWELL

Local News

BIRMINGHAM, ALA., April 15.—A significant event was the visit of Mrs. Edward MacDowell, widow of the composer, to this city on April 4. Mrs. MacDowell came in the interest of the MacDowell Colony Endowment Fund and was the guest of the Allied Arts Club. She gave an illustrated lecture about the MacDowell Colony in Peterboro and rendered a program of MacDowell's compositions before a large audience at the Southern Club. Mrs. MacDowell plays with refined feeling and sympathetic understanding, so that her interpretations were greatly enjoyed.

Ferdinand Dunkley, president of the Allied Arts Club, is a member of the National Committee for the MacDowell Colony Endowment Fund, and is chairman for the states of Alabama, Mississippi and Louisiana. He is rapidly organizing the work in all three states.

The Birmingham Committee has been formed and held one preliminary meeting, with Mrs. Solon Jacobs as temporary chairman. Members of the committee are Allen G. Loehr, Edwin D. Torgerson, Carl Herring, Ferdinand Dunkley; Mmes. Solon Jacobs, Charles Sharpe, Orlene Shipman, Archer Carpenter, J. W. Luke, E. T. Rice, William Hood, George T. Duncan, and Alice Graham, Abigail Crawford and Hannah Elliot. Other names are to be added.

A luncheon was given by the Music Study Club in honor of Mrs. MacDowell and E. Robert Schmitz, French pianist, who conducted a master class at the Birmingham Conservatory of Music.

On Saturday evening a beautifully appointed dinner was given at the Southern Club for Mrs. MacDowell by the Birmingham Committee for the MacDowell Endowment Fund.

LOCAL NEWS

Ferdinand Dunkley, organist of the Highlands Methodist Church, gave an organ recital on the great organ at the

First Methodist Church. He was assisted by Earle Stapleton, baritone.

An Easter cantata, The Resurrection, by Adam Geibel, was given at the South Highland Presbyterian Church, Easter, by the chorus choir, assisted by the following soloists: Mrs. R. H. Bumgartner, soprano; Mrs. W. T. Ward, soprano; Mrs. W. G. Crosley, contralto; Lawrence Cooper, tenor; P. G. Grime, baritone; Minne McNeill Carr, organist and director.

The South Highlands Methodist Church Choir, under the direction of Ferdinand Dunkley, organist, gave the cantata, Easter Morn and Eve, on Easter afternoon, with the following soloists: Mrs. J. J. Strickland, soprano; Elizabeth Shannon, soprano; Esther Miller, contralto; Owen Gillespie, tenor, and Verman Kimbrough, baritone.

Schnecker's cantata, The Risen King, was rendered, Easter, by the choir of the Southside Baptist Church, under the direction of J. D. McGill, with the following soloists: Marion Stavrovsky, soprano; Mrs. L. D. King, contralto; J. D. McGill, tenor, and R. C. Kaufman, bass.

Pupils of Paul and Olive de Launay appeared in the first of a series of recitals to be given by the music department of Howard College. The program was rendered by Mrs. R. E. Yolton, pianist, and Ella Thomas, vocalist.

Carl Herring, pianist and teacher, gave a beautiful program at the Southern Club, under the auspices of the Music Study Club.

Mrs. J. W. Lake, director of organ at Louie Compton Seminary, was leader of the morning study program of the Birmingham Music Study Club, giving an interesting and informative talk on Acoustics in Music. Charles Varren, of the Phillips High School faculty, illustrated some of her remarks with orchestral instruments. Mrs. O. W. Wragg, of Gadsden, rendered a vocal solo, and Mrs. J. W. Phillips, of Ensley, gave an instrumental selection.

The Birmingham Music Teachers' Association elected the following officers to serve for the ensuing year: Mrs. John W. Luke, president; Mrs. Burr Nabors, vice-president; Cornelia Perryman, treasurer; Grace McCoy Redburn, cor-

responding secretary, and Mrs. Odell King, recording secretary. A. G.

An Appreciation of Joyce Bannerman

The accompanying letter speaks for itself:

Conneaut, Ohio, April 15.

My dear Miss Friedberg:

We were very well pleased with Miss Bannerman April 2nd. Her simple and natural grace on the platform was a fitting accompaniment to her beautiful voice. We heard many favorable comments as to her facial expression and feel that she was not over-advertised to us. Her voice was so clear and tones so controlled without any strain or appearance of artificiality that the well-balanced program was thoroughly enjoyed from beginning to end.

(Signed) Mrs. A. J. Whipple.
(President MacDowell Music Club).

Herbert Witherspoon Studio Notes

Vernon Williams, a son of the late famous tenor, H. Evan Williams, and for many years a pupil of Herbert Witherspoon, has been engaged as one of the leading tenors for the season at the Royal Opera, Covent Garden, London, in May and June. Mr. Williams will sing the part of Rhadames in Aida and other roles which he has already done with success in Italy.

Owing to many requests, Walter Leary will conduct a summer class in the Herbert Witherspoon Studios in New York until August 1.

Meisle Concludes Erie Elks' Course

On April 14 Kathryn Meisle, contralto, gave the program for the final concert in the Elks' Concert Course in Erie, Pa. Miss Meisle created an unusually fine impression, and brought these concerts to a very successful close. The contralto possesses a rich and beautiful voice which she uses with skill and intelligence. In each of her numbers she displayed a thorough understanding of the content of the music. The contralto was assisted at the piano by Salon Alberti, who furnished artistic accompaniments.

NOVAES

"The great woman pianist of the present."—Glenn Dillard Gunn, *Chicago Herald-Examiner*.
Electrified large audience in third New York recital

N. Y. TIMES

MME. NOVAES' FAREWELL

Pianist Enthusiastically Applauded in an All-Chopin Program

Mme. Gulomar Novaes appeared in an all-Chopin program at her farewell recital in Town Hall yesterday afternoon. The admirers of the pianist had gathered in numbers and they had the felicity of hearing Mme. Novaes at her best. Sometimes it was undiluted Chopin, at other times he came through the imaginative and emotional processes of a singularly sensitive mind; the empire of the one and the magnetism of the other awoke an already responsive audience to a high degree of enthusiasm.

It was in the sonata in B flat minor that Mme. Novaes made her deepest appeal. She played it impressively and with genuine emotional power. At the conclusion she was recalled four times. The mixed group of four pieces which followed resulted in four encores and when Mme. Novaes ended her program with the Fantasia, Opus 49, there was the familiar compliment of the audience rushing down to the platform and waiting for as many encores as the pianist would give them.

April 12, 1925.

N. Y. SUN

MME. NOVAES GIVES FINAL RECITAL

Mme. Gulomar Novaes, the talented Brazilian pianist, gave her final recital of the season in Town Hall Saturday afternoon and offered an all-Chopin program to the obvious delight of an enthusiastic audience. Mme. Novaes has rarely played better than she did in the B flat minor sonata. Her style, touch and tone were admirable and her clear interpretation revealed all the musicianly qualities brought forth by a sensitive mind of fine and subtle understanding. There was imagination, emotional depth and a wide range of brilliant colors directed by Mme. Novaes' admirable technical equipment. After the concluding number, the fantasia, op. 49, there was a generous list of encores.

April 13, 1925.



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N. Y. EVENING POST

NOVAES' FAREWELL RECITAL

No artist could ask for a warmer or more obviously genuine display of appreciation than greeted Gulomar Novaes at her farewell recital of the season, Saturday afternoon in the Town Hall. She responded to the reception by adding four encores after the third of the four parts of her performance and several more at its conclusion.

It was an all-Chopin program, opening with the barcarolle, opus 60, ending with the fantasia, opus 49, and having as its chief offering the sonata in B flat minor. Mme. Novaes gave a studious interpretation of the sonata, playing the funeral march with feeling as well as skill and bringing out the subdued rush of the last movement with notable expressiveness.

Then came a miscellaneous group—the impromptu in F sharp, two mazurkas, a nocturne, opus 62, No. 1, and an etude, opus 25, No. 12—which provided the player with an opportunity of displaying her talent in varied aspects.

Mme. Novaes is as impressive in the power with which she renders compositions as in her delicacy and sureness of touch. All these qualities shone in her playing Saturday and at the end of her program drew to the edge of the platform as many of her auditors as could find room there, to watch at close range the flight of her fingers through as many encores as she could be induced to give. Not until the curtains were pulled together did the eager listeners desist from their demands for more.

April 13, 1925.

N. Y. HERALD TRIBUNE

Mme. Novaes began the B flat minor sonata tempestuously, with crashing climaxes, marked variations of pace, and a large degree of contrasted color, with her familiar fluent and ingratiating quality of pianistic tone. She did notable work in the F sharp impromptu, which opened the third group—the first had been devoted to the Barcarolle, Op. 60—and the colorful, temperamental quality often characteristic of her playing marked to a striking degree the etude, Op. 25, No. 12, which preceded the closing F minor Fantasy.

The Brazilian pianist, whose technical mastery needs no repeated encomiums, granted three encores during the program, and two at the close, and numerous hearers clapped hopefully for more until the descending curtain sent them home.

April 12, 1925.

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KENNETH M. BRADLEY FINALLY TALKS

By Rene Devries

Every twelve months or so for the past seventeen years the writer has called at the Bush Conservatory in Chicago, and each time has tried his best to secure an interview with Kenneth M. Bradley, president of that institution on the North Side of the Middle West metropolis, but has never been able to secure sufficient data to enable him to write about Mr. Bradley. A fluent talker, Mr. Bradley could speak for hours on subjects of schools and how they should be run, and the writer is willing to confess that

gone on a wild goose chase as far as getting an interview was concerned, which we thought we might secure indirectly through the publicity department of the school. After seventeen years' trial, we believed that one more effort might crown our work with success if we used



KENNETH M. BRADLEY.

he was among those who classified Mr. Bradley as a dreamer.

A DREAMER VS. A MAN OF VISION

On April 24 this representative of the MUSICAL COURIER made his appearance at the Bush Conservatory and asked for the publicity director of the school. The lady was not in, we were told, and we thought that we had once again



FANNIE BLOOMFIELD-ZEISLER.

other tactics than those employed heretofore. We would ask for Kenneth M. Bradley; we would see him and would not say a word about an interview, nor about his school. We would insult him, and maybe he would come out of his shell and talk about himself without in any way knowing that this was the chief object of our visit.

So, with that idea well in mind we asked to be ushered to Mr. Bradley's office.

"Ah," said Mr. Bradley as we entered, "this is your annual visit. What can I do for you?"

"Nothing." A long silence ensued. Mr. Bradley looked at us, we looked at him, and as his big dog happened to be near us, we patted the clever animal, but did not utter a word.

"You like dogs, don't you?" Mr. Bradley finally said.



THEODORE THOMAS.

"They are very intelligent."

We only nodded our head affirmatively.

Mr. Bradley looked disconcerted. How long this young man would stay in his office seemed to be the thought in his mind and how to get rid of him was reflected on his countenance. "What can I do for you?" he repeated, but this time raising his voice. "You did not come here to see my dog, did you?"

"No, but, like you, I dream at times."

This was our only chance and we thought then that we had won, but calm and serene Kenneth M. Bradley, for the first time in the many years we have known him, showed signs of excitement. "A dreamer, did you call me?" he asked. "Yes, I have been one all my life, but I have tried to make my dreams come true."

"Perhaps you are a man of vision, Mr. Bradley," we ventured to say.

(Continued on page 45)

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Applications for Enrollment may be made, and all Information Regarding Terms for Tuition and Scholarship Applications obtained by addressing the

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LISA ROMA

NEW YORK RECITAL

Lisa Roma, soprano, who is not unknown in New York and has appeared in concerts on tour with several leading artists, gave a recital yesterday afternoon and pleased her audience in a long list of operatic and other airs and songs.—*New York Sun*.

A young American soprano, Lisa Roma, sang yesterday afternoon. She had a voice of very good size.

—*New York Herald and Tribune*.

Lisa Roma, a young soprano with a rich and well trained voice, put sincerity and intelligence into her selections.

—*New York American*.

An unusually effective and appealing exhibition of the fine art of song was given by Lisa Roma, soprano. With a voice of warm and luscious quality and a vocal style indicative not only of fine training but also of decided individuality of thought, Miss Roma is able to attain effects of rare impressiveness and charm. Her voice is a soprano of wide range and possessing a sonority that is equally placed throughout. In a widely varied program of classic, romantic and modern works, Miss Roma gave evidence of a knowledge of traditional sources of interpretation as well as a good deal of personal inspiration.

—*Musical Courier*.

FESTIVAL

Lisa Roma, lyric soprano, added charm to the evening by singing an aria from Herodiade by Massenet and responding to an encore with piano accompaniment. Miss Roma is becoming well established in the realm of music and was enthusiastically received.—*Post-Standard, Syracuse, N. Y.*

She sang with fine effect the Il est Doux, Il est Bon aria from Massenet's Herodiade and was given a beautiful floral tribute when she returned to the stage to respond to the encore. Miss Roma has a voice of charming sweetness which carries well and permits of many of the higher lyric beauties in tone picturings.

—*The Journal, Syracuse, N. Y.*

Lisa Roma was supremely successful and won hosts of admirers for her graciousness and well cultured vocal methods. She sang with compelling earnestness and beautiful expression the Visse d'Arte aria from Puccini's Tosca and was given a hearty encore.—*The Journal, Syracuse, N. Y.*

"The Versatile American Soprano"

OPERA (Aida)

The first act contained the two celebrated arias Celeste Aida for the tenor and Ritorna Vincitor for Miss Roma. The applause which followed both was little short of an ovation to the singers.

—*Bridgeport Telegram, April 22, 1925.*



Kubey-Rembrandt Studios

The two celebrated arias, Celeste Aida and Ritorna Vincitor, were welcomed with the greatest applause and appreciation. Miss Roma, who possesses a clear soprano voice, won the hearts of all, in each of her difficult roles.

—*Bridgeport Evening Star, April 22, 1925.*

Lisa Roma, soprano, as Aida, displayed a pleasing voice and sang the solo parts with ease and assurance.—*Bridgeport Post, April 22, 1925.*

Lisa Roma, soprano, in the title part of Aida contributed some beautiful singing.

—*Bridgeport Times, April 22, 1925.*

Miss Roma endorses Giuseppe Boghetti, her teacher, the Master of the Voice.

Studios: New York and Philadelphia.

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CONCERT

In Miss Roma, Mr. Thomas had an interesting colleague. Her soprano is bright, full toned and evenly developed throughout its range. The tones in the higher register are pure, firmly placed and finely carrying. In all her undertakings she showed technical accomplishments that should carry her far in winning recognition.

—*Newark Evening News*.

Miss Roma made a very favorable impression on her audience by her beautiful voice, artistic singing, and attractive manner. Her voice is of unusual sweetness and purity and is well controlled.

—*Colorado Springs Gazette*.

Miss Lisa Roma, dramatic soprano, scored high. Her voice is exceptionally clear and sweet, yet carries a passionate timbre that suits her interpretations well. Both her Italian and English diction are superb.—*Salt Lake Tribune*.

Miss Roma, who delights the eye as well as the ear, displayed a voice richly decorated with a splendor of tone colorings. Her singing of the aria from Massenet's Le Cid was superb and accomplished with a gracious ease that won her a high place in the appreciation of her audience.

—*The Seattle Daily Times*.

Lisa Roma, dramatic soprano, sang the lovely aria from Le Cid with beautiful tone, excellent diction and fine dramatic sense. She is one of the younger American sopranos with a most successful career ahead.—*Telegram, Portland, Ore.*

Lisa Roma won her hearers with the refinement of her singing. She has intelligence, feeling, the power of expressing the character and quality of what she sings by the finer essentials of the vocal art. Her voice, moreover, has beauty and is produced and controlled with admirable skill. There is no reason why an artist of her gifts should not take a high place among our foremost concert and operatic stars. She is assuredly well worth a position on any program.—*The Daily Province, Vancouver, British Columbia*.

Lisa Roma is an exquisite vocal artist. Her voice is a very pure soprano, warm and sympathetic. She was well received by the audience and recalled after every number.—*La Presse, Montreal*.

ORATORIO (Messiah)

Miss Roma was well received, and beginning with what appeared to be a little nervousness, she soon settled down. Her solos grew better and better, and her I Know That My Redeemer Liveth was superbly done.

—*The Sentinel, South Norwalk, Conn.*

Madame Roma has a very flexible voice which lends itself admirably to the vocal style of Haendel, and her vocal mastery won her a very legitimate success.

—*La Patrie, Montreal*.

MINNEAPOLIS SYMPHONY GIVES FIFTEENTH CONCERT

"Pop" Concerts Meet With Usual Success—Whiteman's Orchestra Enjoyed—Thais Excellently Given by Thursday Musical—Tinlot Heard in Recital—Notes

MINNEAPOLIS, MINN., April 10, 1925.—The fifteenth concert by the Minneapolis Symphony Orchestra, under the direction of Henri Verbrugghen, contained as its principal number the fourth symphony by Brahms. Conductor and orchestra did full justice to the work and a noble performance was the result. Griffes' symphonic poem, The Pleasure Dome of Kubla Khan, the coloristic splendors of which were greatly enjoyed by the audience, opened the program, while Honegger's Pacific 231 brought it to a close. Conductor Verbrugghen, evidently fearing some kind of a demonstration, in a few words invited those not interested in "music as it is written today" to leave the hall before the performance of the symphonic movement. However, nobody left.

TWENTY-FIRST "POP"

The twenty-first "Pop," March 29, was not a regular concert but a contest prepared by and staged under the direction of Agnes M. Fryberger, educational director of the Minneapolis Symphony Orchestra. It was the first Hennepin County music memory contest and met with the approval of musicians and music lovers in general. Out of forty previously announced compositions, ten, determined by lot, were played. A number of perfect scores were handed in and the winners received valuable prizes consisting of a grand piano and other musical instruments, phonograph records, musical scholarships, etc.

TWENTY-SECOND "POP"

The twenty-second "Pop" concert on April 5 started off with a novelty for Minneapolis, the prelude to the third act of W. J. McCoy's opera, Egypt. Other numbers were Skilton's Suite Primeval on Indian Melodies and a Finnish Lullaby for string orchestra by Palmgren. Alfvén's Swedish rhapsody, Midsommarvaka, brought the program to an exuberant close.

The soloist was Elsie Wolf, young Minneapolis pianist, who in spite of her youth made a pleasing impression and played, with adequate technique and fine understanding, Beethoven's first piano concerto in C major. Many times recalled by the pleased audience, she was obliged to add two extra numbers.

PAUL WHITEMAN AND HIS ORCHESTRA

Mrs. Carlyle Scott concluded her Minneapolis concert course on March 25 with a concert by Paul Whiteman and his Orchestra at the Armory. A large audience gathered to enjoy this "entertainment in American music." It was a huge success.

THURSDAY MUSICAL GIVES THAIS

Of unusual interest and significance was the fortnightly concert given by the Thursday Musical on April 2 at the Garrick Theater. It was a full-fledged operatic performance of Massenet's Thais. In spite of limited stage facilities and musical forces replacing a full orchestra, it was a surprisingly satisfactory performance, in a large measure due to the artistic direction of Wilmot Goodwin, who sang and acted the role of Athanael in convincing manner. His fine powerful voice, splendidly controlled, shone to great advantage. Inez Chandler Richter, who has had operatic experience in Europe, took the title role. Vocally as well as histrionically she gave an excellent portrayal. Nicias was done well by Ingolf Grindeland, while Myrtle Ornes and Florence Earle Wichman sang and acted the roles of the Greek slave girls acceptably.

TINLOT HEARD IN RECITAL

Gustave Tinlot, efficient concertmaster of the Minneapolis Symphony Orchestra, who has been heard to great advantage as soloist with the same, made his debut as recitalist on March 31 at Unitarian Church. Mr. Tinlot's beautiful tone, impeccable technique, intonation, and artistic phrasing were at all times in evidence and made for an evening of pure enjoyment. No small measure of the latter was due to the excellent support given Mr. Tinlot at the piano by Herman A. Ruhoff.

NOTES

The Minneapolis branch of the Franco-American Musical Society enjoyed a program of modern chamber music on April 4 at the residence of Mr. and Mrs. George H. Partidge. The performing organizations were the Verbrugghen String Quartet—Henri Verbrugghen, first violin; Jenny Cullen, second violin; David Nichols, viola, and James Meseas, cello—and the Minneapolis Symphony Quartet—Gustave Tinlot, first violin; Harold Ayres, second violin; Paul Lemay, viola, and Engelbert Roentgen, cello—together with Georges Grisez, clarinet.

Franz, Schubert and Schumann were the composers whose works were featured in a charming recital by the music department of the University of Minnesota on April 7. Inez Chandler Richter, soprano, and William Lindsay, pianist, were the excellent artists who negotiated the program.

Jean Carrick's Classes Arouse Interest

Jean Warren Carrick, normal teacher for the Dunning System in Portland, Ore., states that she is receiving an unusual number of applications from the East for her

June 15 class. These teachers are planning to combine study with pleasure, as Portland is to have thirty-one conventions besides the usual Rose Festival. Much interest is manifested in the National Federation of Music Clubs' convention which is to be held June 6-13. Mrs. Carrick is State chairman for the junior clubs and is planning many surprises and treats for the visiting juniors.

Activities of Estelle Wentworth Studios

The past several weeks have found the pupils of Estelle Wentworth, of Washington, D. C., unusually busy. On March 31 and April 1 two successful performances of the opera Martha were given at the Central and Eastern high schools.

On March 6 Frances Montgomery, contralto, sang a group of songs at the Masonic Temple for the Bethlehem Chapter of the Eastern Star.

Nina Norman, soprano, sang for the Sons of the American Revolution at the Hotel Lafayette on March 18, and recently at the First Annual Banquet of the Burrall Class of Calvary Baptist Church.

During Holy Week the pageant, The Miracle, was presented at the First Congregational Church under the direction of Miss Wentworth and Albert Parr. Miss Wentworth played the role of Miriam, the widow of Nain, and Mr. Parr that of Christ. Woodruff Youngs, from Miss Wentworth's studio, portrayed David, son of the widow of Nain.

Betty Thornberry, soprano, gave a program of songs at the Masonic Temple on March 24 and on March 28 at a banquet given by the Engineer Corps of the National



"She has a lyric soprano of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Guard at the City Club. Miss Thornberry and Woodruff Youngs, baritone, sang at the Men's Club banquet at the First Congregational Church on April 17. Miss Wentworth played the accompaniments on the two latter occasions.

The first act of Martha was presented in tabloid at Prince Frederick, Md., May 6, and the complete opera in tabloid will be given at Warrenton, Va., later in the month. Those taking part are Betty Thornberry, Nina Norman, Ellsworth Condon, Russell Cordrey and Woodruff Youngs.

Jesse Veitch, tenor, has been engaged as soloist at the First Baptist Church, Alexandria, Va.

An interesting feature of the quinquennial of the International Council of Women, which meets in Washington May 4 to 14, will be the presentation at the Washington Auditorium of the opera-pageant, War and Peace, written by Albion Fellows Bacon. The pageant is being directed by Marie Moore Forrest, assisted by Miss Wentworth in the choral and solo parts. The cast will be as follows: War, Albert Parr; Peace, Estelle Wentworth; Commerce, Ellsworth Condon; Industry, Melville Veitch; Art, Woodruff Youngs; Agriculture, Hilbert Kratzer; Love, Nina Norman. A group of sixty singers from Miss Wentworth's vocal studio will represent the nations, children of devastated nations, fathers and war mothers, Red Cross nurses, etc.

Among McCormack's Song Successes

To have John McCormack sing a new song constantly generally means success for both the publisher and composer. It is a well known story regarding McCormack's inimitable power of making a ballad appeal to an audience. Among his newest numbers are Open the Door Softly, arranged by Herbert Hughes; Clorinda, by R. Orlando Morgan; Shepherdess, by Dermot MacMurrough; and Thanks Be to God, by Stanley Dickson. These songs have been published in all keys by Enoch & Sons.

New York String Quartet to Play New Work

The New York String Quartet has been engaged by the Friends of Music to participate in the first public performance next season of Paolo Gallico's new septet for strings, piano, clarinet and voice. The quartet played this work with the composer at the Bohemians recently, and also played the Kreisler string quartet several months ago before the same organization at the dinner in honor of Mr. Kreisler.

MEMPHIS BEETHOVEN CLUB HEARS EASTON AND CROOKS

Artists Assisted by Elinor R. Warren—St. Louis Symphony Plays at Goodwyn Institute—McCormack Pays Annual Visit—Beethoven Club Holds Election—Other

News of Interest

MEMPHIS, TENN., April 11.—The Beethoven Club presented Florence Easton, soprano, and Richard Crooks, tenor, with Elinor Remick Warren, composer-pianist, as the closing attraction of a series of artist concerts in the South Hall of the Auditorium, March 26. Miss Easton, who has been heard here in grand opera, is a favorite and received an ovation. Much interest centered in Richard Crooks, who was heard for the first time here. He won a host of admirers who were warm in praise of his voice and style. Both singers were generous with encores, being recalled many times. Elinor Remick Warren came in for a large share of praise and was given a real ovation when Miss Easton sang one of her compositions, Children of the Moon, which had to be repeated.

ST. LOUIS SYMPHONY

The Beethoven Club presented the St. Louis Symphony Orchestra in two concerts, April 4, at the Goodwyn Institute, with Rudolph Ganz, conductor and soloist at the evening performance. Helen Traubel, soprano, made a fine impression with her lovely voice and charming personality.

BEETHOVEN CLUB ELECTION

Beethoven Club recently held its annual election of officers. Mrs. J. F. Hill was unanimously re-elected president; Elizabeth Mosby, vice-president; Mrs. E. Y. Kelly, second vice-president; Mrs. A. B. Williams, third vice-president; Mrs. J. Fred Pritchard, treasurer; Mrs. H. M. Woodson, recording secretary; Mrs. Emerson Bailey, corresponding secretary; Mrs. J. M. McCormack, auditor. Mrs. D. L. Griffith has been appointed chairman of the Artists' Concert Committee, with Mmes. Agee Adams, A. Denny DuBose, F. Faehrmann, and E. E. Buxton and C. C. Banning as members of the committee. The club will present four attractions during the season of 1925-26.

JOHN MCCORMACK

John McCormack paid his annual visit recently, was the recipient of his usual praise and sang to a packed house. Lauri Kennedy, cellist, and Edwin Schneider were the assisting artists. Mr. McCormack came under the auspices of the Cortese Brothers, local managers.

NOTES

The choir of Calvary Episcopal Church presented The Requiem, March 29, with orchestra and organ, under the direction of Adolph Steuterman, F.A.G.O. The soloists were Mrs. W. F. Murrah, J. R. Kinnie, M. L. Knowlton and Dr. P. M. Farrington.

The Beethoven Club celebrated the successful close of its membership drive—in which the club secured the 2,000 members sought, and a long waiting list for next year—at the Gayoso Hotel. The drive was under the capable leadership of Mrs. Ira J. Bradley who was appointed chairman. There was no special program planned, but Walter Jenkins, song leader, in his inimitable manner sang several selections. The club also feels indebted to Miss Harshbarger of Chicago who assisted in the organization work.

The last Saturday afternoon free matinee recital, given each month at the Goodwyn Institute, was much enjoyed when Mmes. Frank Sturm and Louis Leroy arranged an attractive program. Those participating were Mary Catherine Craig, Sophia K. Goff and Patrick O'Sullivan, pianists; Mrs. Garner Strickland, soprano; Mrs. F. Faehrmann, contralto; a sextet comprised of harp, Mrs. Joseph Henkel; oboe, William Gooding; clarinet, Mr. Murino; bassoon, Mr. Hand; French horn, Mr. Hinds; piano, Mr. Gerbig, and director, Joseph Henkel; Mrs. Charles Watson, dramatic lyric; C. L. Montgomery, vocalist, and Mrs. Patrick O'Sullivan, reader. After the concert the club received informally at its home in Waldran Boulevard in compliment to Florence Easton and Elinor Remick Warren. Miss Easton graciously sang several selections and Miss Warren played some of her compositions.

Mmes. Robert L. Brown and J. W. Canada have returned from New York, having spent the past two months in coaching with prominent instructors. Mrs. James L. McRee was also welcomed home after a season in New York. Mrs. McRee has resumed her voice class and church positions.

J. V. D.

Myra Hess Coming Back in February

Among the cities in which Myra Hess, the English pianist, will make her first appearance next season are Louisville, Ky., and St. Louis, Mo., playing with the symphony orchestra in the latter place. Miss Hess' time in this country next season will be limited, and therefore she will not be able to return to all the cities in which she was reengaged. Her tour will start early in February and end late in April.

Mary Miller Mount Plays Indian Music

Mary Miller Mount gave valuable assistance at the piano when the Children's choruses of the Settlement Music School of Philadelphia, assisted by Princess Tsianina, mezzo soprano, gave a program of Indian music at the auditorium of the school on April 3 and 4.

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"America Undergoing Musical Renaissance," Says Werrenrath

"America is today undergoing a musical renaissance which is largely due to the phonograph and radio broadcasting," declares Reinald Werrenrath, baritone. "These conclusions have been derived, he states, from constant travel and many appearances throughout the country.

"The impetus originally given to America's love of music by the phonograph has been greatly augmented by radio and is advancing America's musical appreciation to hitherto unknown stages," says Mr. Werrenrath.

"Understand, I'm not discussing the quality of radio music. It is often excellent and again it is not so good. But even though much of it may be bad, it has its effect. People who never attended a concert before the advent of radio, are now spending hours listening to radio concerts. Many who did not know one song from another have been intrigued into a passion for good music.

"One gets tired of bad music and the taste of the public gets gradually better so that they demand better and better things. Concerts and musical performances of all kinds are already enjoying unprecedented audiences. Although the theaters and motion picture houses are said to be suffering from a radio complex, it is having the reverse effect on musical entertainments.

"With the continuing improvement in radio, covering greater and greater distances, this influence will be extended abroad, increasing the foreign demand for American singers, already noticeable through the export of American phonographs and records.

"Nothing was more surprising a few years ago than to learn of the increasingly large sale of American phonograph records in the Orient—in China and Japan. The result is being felt this year, in the concert world. America's advance agents, the phonographs, have done the work. These Orientals have received samples and now they demand the singers."

Weaves Golden Spell with Master Players

John Powell is a painter, a man of letters, an intellectual, and a dark, distinguished man. All these phrases occur in two press notices of recent concerts he has given, one in Newport News and the other in Utica. There is no doubt about it, John Powell is swiftly gaining the place which belongs to him in American music.

"John Powell is Painter of Piano Pictures," says the Utica Daily Press, of April 25, and continues: "A grand piano in the center of a softly lighted stage; dark curtains framing it; ferns and palms placed here and there. At the instrument a tall, dark man, distinguished and dignified in his evening clothes.

"On the other side of the footlights, row on row and tier on tier of expectant listeners, relaxed, attentive or eager, according to their moods. A huge auditorium—nearly filled to capacity, to hear a famous pianist. The scene is laid in the Avon Theater. The time was Wednesday night. The occasion was the concert appearance of John Powell, under B Sharp Musical Club auspices.

"He is a painter of piano pictures. He hints of soft tides and the lapping of shallow waters. He thunders in tremendous chords that sing of the mighty deep. He is a master who plays music and makes it a masterpiece.

"Incidentally, John Powell is a Phi Beta Kappa man; a scientist, a lecturer and writer of great ability. He might be said to be a man of letters as well as a great artist. The B Sharp Music Club concert season is ended and no more fitting program could have been found to climax its splendid record than the Utica appearance of John Powell."

Merle Alcock's Great Success in Kentucky

Merle Alcock has a particular appeal for Southern audiences—not that she does not have just as great a popularity among the Yankees, but her tours through the Southern part of the United States seem always to be especially prepared gala events. The Frankfort, Ky., State Journal reported her recital in that city of April 17 by saying: "Not since that memorable evening when Mme. Schumann-Heink thrilled the heart of Kentucky's capital has a concert been given with greater éclat than the one given on last evening at the New Capital Hotel by Merle Alcock, Metropolitan contralto. A brilliant audience, which included many distinguished guests from the social and musical circles of neighboring cities, taxed the ball room to its utmost capacity.

"Mme. Alcock captured the audience with her charming personality and gracious manner before her beautiful voice was heard. Her opening numbers were a group of German lieder from Schubert and Brahms, which were sung with rare artistry, etc."

McQuhae Signs Up with Wolfsohn Bureau

Allen McQuhae, tenor, has signed a contract with the Wolfsohn Musical Bureau, Inc., for five more years. Mr. McQuhae has been under the management of the Wolfsohn Musical Bureau for the last five years and before that time he was booked by the Musical League of America.

Extended bookings for next season are already under way. He will close his present season with festivals at Springfield, Mass., and Syracuse, and a concert at Corning, N. Y., after which time he will leave for his home in Texas to spend the summer with his wife and family. During this time he will prepare many new works for his oratorio, concert and recital engagements, opening his tour next season in Chicago in early October.

Music Can Replace Gaieties of Youth, Declares Samaroff

"If one goes to a concert determined not to like it," commented Olga Samaroff recently, "of course one is apt not to like it. Broad appreciation is essential. The talking machine and books on music are of great value in creating a further appreciation of what is best in music. Since we've been buried, gone to war, and been made love to in connection with music for centuries without end, it should be easy for everyone to have some instinctive feeling for music as a foundation for development into a real music lover."

Mme. Samaroff also made a plea for serious thought on the ways and means of developing the musical possibilities of the individual.

"It is a mistake," she asserted, "to make children learn to play an instrument unless they have shown some especial adaptability for music, for you can never teach the individual



EDWARD JOHNSON,

photographed in Central Park, New York, with his brother, Frederick, and Elmer Zoller, coach and accompanist. The other snapshot is a double exposure of the well known tenor.

to play and produce good music unless he or she possesses some degree of talent. But every child could become a lover of good music."

A general musical education, Mme. Samaroff thinks, should be open to everyone. "Musical educations are more universal abroad than here," she said, "which furnishes something very precious and very dear that many Americans have missed. For the inevitable days when youth and its pleasures have vanished, culture—of which an understanding of music forms such an important part—is one of the few things which in later life can replace the gaieties of youth."

Salmond a Revelation in Cincinnati

"The violoncello as a solo instrument, in the hands of a consummate artist like Felix Salmond, is a revelation even to an audience of cultured musicians, however well versed they may be in the literature that has been written for it or how keen may be their appreciation and understanding of its technic," declared W. Smith Goldenburg in the Cincinnati Enquirer after Mr. Salmond's appearance in that city with the Cincinnati Orchestra on April 17. "Felix Salmond's art equals his physical stature. He had made a firm impression earlier in the season when he appeared with Harold Bauer, pianist, and Bronislaw Huberman, violinist, from the same platform where he repeated his former triumph yesterday afternoon. Symphonic in outline and conception, the concerto for violoncello, in B minor, by Anton Dvorak is a supreme test of the artist's power of endurance and interpretative capacities. Felix Salmond played it with authority, his full, luscious tone possessing that fine, soulful quality that is so characteristic of the cello when it is perfectly played. Nothing lovelier than the second movement of the concerto has been heard from a concert platform this season. The artist's conception of it was highly poetic, rich in those contrasts of light and shade that are characteristic of Dvorak. The solo instrument stood forth conspicuously, with a penetrating sweetness of tone that was entrancing despite the rather turgid background of the heavily scored accompaniment. Brilliance of execution marked the concluding allegro moderato. An encore would have been superfluous. Mr. Salmond gratefully bowed his acknowledgments and discreetly refrained from indulging in further effort, a disappointment to the audience, but sound judgment on the part of the soloist."

Samuel T. Wilson in the Cincinnati Commercial Tribune wrote: "As for the soloist, it was the outstanding concert of the symphony season. In other words, Felix Salmond played the Dvorak B minor violoncello concerto. No other cellist now before the public plays the concerto as does Mr. Salmond. He alone seems able to make the music in its entirety."

Elwyn Course Announced for Portland, Ore.

At the Roland Hayes concert in Portland, the Elwyn Concert Bureau announced its course for next season. It is another Wolfsohn course. Josef Hofmann will be one of the soloists and some of the other artists and attractions will be Margaret Matzenauer, contralto; Edward Johnson, tenor; Felix Salmond, cellist; Olga Samaroff, pianist; Toscha Seidel, violinist, and the San Carlo Opera Company.

Lenska at Spartanburg

August Lenska, contralto of the Chicago Civic Opera Company, appeared at the Spartanburg Festival on May 6. She sang the contralto part of Handel's Messiah and a group of songs to orchestral accompaniment.

Rappold on Tour

Marie Rappold started the Monday of Music Week on a brief New England tour, during which she appeared at Danbury, Conn., as the principal artist of the Music Week celebration.

Leff Pouishnoff in Paris

Leff Pouishnoff played recently for the fourth time in Paris this season. A cable received states that the Salle des Agriculteurs was entirely sold out.



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Lisniewski Pupil Wins Piano Contests

Saidee McAlister, pupil of Dr. Karol Lisniewski, artist member of the Cincinnati Conservatory of Music faculty, holds the unique record of having won in every contest for piano playing she has entered. Her most recent triumphs were achieved in the Dixie District contest held in Birmingham, Alabama, under the auspices of the Federation of Music Clubs, and to which she was sent as the representative of her native state, Mississippi, after she had won the state contest there.

Since coming to the Cincinnati Conservatory and studying with Dr. Lisniewski, Miss McAlister has been winning piano playing contests, one of these being the Shailer Evans Prize for Artistic Piano Playing awarded each year by Frederic Shailer Evans, dean of the Cincinnati Conservatory of Music faculty. At the age of fifteen, when she was three years under the official age, she won the prize in the Mississippi State contest after the judges made a special ruling which permitted her to compete.

Miss McAlister will now enter the national contest to be held in Portland, Oregon, in June, under the auspices of the



SAIDEE MCALISTER,
pupil of Dr. Karol Lisniewski, of the Cincinnati Conservatory of Music.

National Federation of Music Clubs, and will compete for the prize which entitles the winner to a cash stipend of a year's tuition at one of the five conservatories offering a scholarship to the winner. Of these schools the Cincinnati Conservatory of Music is one. The state of Mississippi gave Miss McAlister a gold medal and a scholarship for the summer session at the Cincinnati Conservatory of Music in recognition of her remarkable ability.

Balogh Commended

Erno Balogh accompanied Graveure in recitals in Superior, Wis., and Minneapolis, Minn., recently and received favorable comment from the press. The Minneapolis Journal says: "To Erno Balogh fell the very difficult task of accompaniments which he fulfilled faithfully and well." Southworth Alden, who, in his headline, says he "plans to copy baritone's whiskers," reports that the last group contained Ombrai Mai Fu from Xerxes by Handel, the familiar strains of the Largo being played excellently by Erno Balogh, who was the efficient accompanist." The Evening Tribune says, "Erno Balogh, the accompanist, is a very accomplished musician, whose assistance lent additional éclat to a fine concert."

Enesco Feted on Pacific Coast

Georges Enesco returned from his first visit to the Pacific Coast full of enthusiasm for the scenic marvels of the West. The mountains of Oregon, he says, remind him of the Carpathian Mountains of his own Rumania. His reception was enthusiastic throughout the cities he visited. In Los Angeles he was elected honorary member of the Flute Club. He made speeches in English at the various clubs and astonished himself at his own eloquence in a language so remote from his own. He was feted on all sides. In Portland, they called him "a new idol in the field of violinistic art."

This was Enesco's third consecutive visit to America and he is intending to return next season. He sailed for Paris on April 18, in order to appear in a special concert of Bach, Brahms and Mozart concertos which will be given under the auspices of the Philharmonic, a chamber music organiza-

tion which has engaged an orchestra especially for the performance. Early in May he will take part in a commemoration concert in memory of Gabriel Fauré. Toward the end of May he will journey to London to appear as soloist under the baton of Sokoloff. He also will conduct excerpts from his opera, Oedipus.

At the end of his season he will turn his face homeward and find a refuge high up in the hills of Sinaia, where he has built himself a bungalow. Here in seclusion he will continue the scoring of his opera.

Scandinavian Artists Succeed

Ernest Briggs, who spent a part of last summer in Sweden, Norway and Denmark, has left New York to accompany Ronny Johansson, the Swedish dancer, on a five weeks' tour of Minnesota, Wisconsin and territory adjacent to Chicago. A few weeks ago Anna Robenne, the former premier danseuse and ballet mistress of the Gothenberg, Sweden, opera, made her debut under the Briggs management at the Manhattan Opera House, and achieved an immediate success, which will be followed by a coast to coast tour. Martin Ohman, the husband of Anna Robenne, is the Swedish tenor of the Metropolitan, and he also is booking for an extended concert tour next year. The Briggs Management has arranged for a tour for Marie Jensen in her Ibsen interpretations. Erna Heni, the Norwegian actress, will tour from Florida to California and also covering the Northern part of the United States, presenting Ibsen's Peer Gynt with a special musical setting, using the Grieg Peer Gynt

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Suite and other Grieg music, giving the interpretation in costume with an appropriate stage setting. There is still another Scandinavian feature to be announced for the spring.

May Stone Pupils Successful

Hazel Price, lyric-coloratura soprano, achieved a fine success on April 18 at International House as soloist at the concert of the Intercollegiate Cosmopolitan Club. Others on the program were Prof. Edward Earle of Columbia University, H. H. Prince S. Mohiuddin, Henry F. Butler, pianist, and Captain Willcox.

Hazel Price was soloist also at the Dante Alighieri Society on April 16. Beatrice Lohre, dramatic soprano, sang with excellent success on April 19 at the Waldorf-Astoria at a concert for the Mattakeunk Colony. The other artists who participated were: Anne Louise David, harpist; Frederick Vettel, soloist of St. Thomas' Church, New York; Harvin Lohre, tenor; Luigi Costantino, pianist, and Saffa Kinney, composer.

Studio Recitals at Virgil Conservatory

The studio recitals given at the Virgil Piano Conservatory on Thursdays and Saturdays each week are of much benefit to the pupils, as by constantly appearing at them they gain considerably in their ability in playing before an audience. In the studio recitals and in a number of other concerts, Ida Iacapraro, Helen Svenson, Joseph Ganci, Camille Montaperto and Charlotte Zelansky have won distinction. Miss Montaperto played at the Yonkers branch of the Virgil Conservatory on April 13, and was enthusiastically received. All of the above mentioned pianists have played this season at the principal radio stations in and around New York.

A New Star in the Firmament

Carlos Salzedo has added another young harpist to his list of successful artist disciples. Among those who have studied with Salzedo and who have gradually become leading harpists in this country are Marie Miller, who, besides having charge of the harp department at the Institute of



LUCILE LAWRENCE,
harpist, and her teacher, Carlos Salzedo.

Musical Art, of which Frank Damrosch is director, has toured throughout the United States alone and as soloist with the Salzedo Harp Ensemble; Djine Ostrowska, who is solo harpist with the Detroit Symphony Orchestra since its foundation under the leadership of Ossip Gabrilowitsch; Lucile Johnson-Bigelow, who is solo harpist of the Rochester Symphony Orchestra and head of the harp department of the Eastman School of Music in Rochester; Katherine Frazier, founder-director of a summer music school in Cunningham, Mass., the "Music Box," where she particularly teaches the harp; Elsie Sorelle, head of the harp department at Penn Hall, Chambersburg, Pa., who has toured twice from Maine to California, with the Salzedo Harp Ensemble and as joint recitalist with Mona Gondré.

The new Salzedo "star" is Lucile Lawrence. She started her studies on the harp in New Orleans, her home town. At eleven, she came to New York to study with Salzedo, under whom she has been ever since. Although only seventeen years of age, Miss Lawrence has already mastered the classic, romantic and modern repertory of the harp, feeling equally at home in any of these periods. She has just begun her career with a fifty concert tour in Australia and New Zealand as co-recitalist with Edna Thomas, mezzo-soprano.

Andrew Thomas Williams Pupils Heard

An interesting concert was given at the Brooklyn Academy of Music, April 25, by artist-pupils of Andrew Thomas Williams, assisted by Solomon Rosen, violinist. Operatic arias were sung by Carlotta Ward, Julia Giordano and Edith Cody, sopranos. Beethoven and Liszt numbers were played by Sophie Futterman and Mary Friedman, pianists. Etta Wiener played the Mendelssohn G minor concerto, with Mr. Williams at the second piano. Mr. Williams was heard in a group of songs and an aria (with Mary Friedman at the piano), as well as in a group of piano solos, including one composition by himself.

Patton's Originality Lauded

Fred Patton's original song interpretation received the following tribute from the Ridgewood Herald after his recent appearance there. "That he has originality in interpretation and believes in applying it was shown in the Two Grenadiers, to which he gave new interest and unusual realism. With a quiet intensity he reproduced the moods of the wounded, depressed soldiers, as one would imagine them, but as is seldom if ever done by vocal artists."

Beatrice Martin Planning Busy Season

One of the new additions to Annie Friedberg's list of singers is Beatrice Martin, who has won the hearts of the New York and Boston public by her artistic singing. Miss Martin is planning a number of recitals throughout the middle west next winter and is looking forward to a busy concert season.

Bock and Mausert in Recital

A piano and organ recital was given by Helen Bock, pianist, and Bernard R. Mausert, organist, on April 16, in Germantown, Philadelphia. Of special interest was the Schumann concerto for piano, op. 54, the orchestral parts of which were played on the organ by Mr. Mausert.

Hughes Again for U. of M.

Edwin Hughes has been re-engaged to conduct a master-class session in piano at the University of Minnesota on June 24, during the annual convention of the Minnesota Music Teachers' Association. His summer masterclass in New York City begins June 29.

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—*Los Angeles Times*, March 11, 1925.

Additional Tributes From His Third Consecutive Pacific Coast Tour:

He stirred one's emotions with Koenemann's "When the King Went Forth to War," which has been made famous by Chaliapin, and Martin Shaw's "Song of the Palanquin Bearers" was given so charmingly that it caused a furore and had to be repeated.—*San Francisco Call*, March 10, 1925.

Dadmun's strong assets are keen delivery of interpretatively thoroughly worked out songs. His is a voice of warmth and evenness. All told, he is one of the most refined among popular baritones.—*Los Angeles Express*, March 11, 1925.

A breath of the Canadian outdoors swept through a concert hall last night. Royal Dadmun, baritone, in his program at the Philharmonic, introduced two French-Canadian boat songs. Their insouciant lilt so took the fancy of the audience that the second song had to be repeated.—*Los Angeles Examiner*, March 11, 1925.

Dadmun's voice is sonorous and mellow, and his skillful use of it bespeaks intelligence and fine training. In truth, he is an actor of songs as well as a singer and his gifts are many and varied. And enhancing his art is a most ingratiating personality.—*Seattle Daily Times*, March 17, 1925.

Royal Dadmun's singing of the "Vision Fugitive" was nothing short of magnificent. The full-throated "open-diapason" of his tone carried the great, passionate aria to every crevice of the big hall, sung as one rarely hears it. There is a tremendous quality in Dadmun's singing—a trumpet call of truth. It is so luscious, so golden, and the art of his work is that of the highest kind—"the art that conceals art."—*Portland Oregonian*, March 19, 1925.

Royal Dadmun, always a popular singer here, was enthusiastically received. He swept his audience into clamorous demands for encores.—*Portland Telegram*, March 19, 1925.

He possesses a voice rich in quality, splendid intonation, good diction, all combined with a genial and pleasing personality.—*Portland News*, March 19, 1925.

What a genial artist to sit and listen to is Royal Dadmun. He has no idiosyncrasies to divert the audience from the program, no temperamentalities to flourish. He is just his own splendid, singing self interpreting the whole world in song.—*The Oregon Statesman*, March 20, 1925.



Photo by The Noctzel Studios

New York Recital at Aeolian Hall April 28, 1925

Mr. Dadmun displayed freedom and buoyance beyond the usual dexterity of baritone voices of his powerful timbre.—*New York Times*.

Mr. Dadmun gave an expressive performance, doing notable work in bringing out the contrasted emotions of a song.—*New York Herald Tribune*.

Mr. Dadmun sang with artistry and refinement of style. His good voice served him well in the expression of sentiments, and his finish in phrasing was a valuable asset in his general work.—W. H. Henderson in *New York Sun*.

There has been a great amount of talk lately about singing all European music in English and the detractors of music in the vernacular contend that English is not a singable tongue. We would like to suggest that those who have such convictions attend a song recital of Royal Dadmun, American baritone.

There are not many American concert singers who combine vocal skill and interpretative power to the same extent as Royal Dadmun. Mr. Dadmun's recital was a fine exhibition of artistic singing.—Paul Morris in *New York Eve. World*.

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VICTOR RECORDS

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APRIL 27

Mary Louise Gale and Vernice Gay

Two gifted girls were heard in a joint recital in Clifflinger Hall on April 27. Mary Louise Gale, violinist, opened the program with Bruch's G minor concerto. She gave evidence of fine feeling, ample technical resources and pronounced rhythmic sense. Her tone is large and appealing, her style of playing temperamental. Among her smaller numbers were the Tartini-Kreisler variations; Tints by Burleigh; Moszkowski's Guitarre; a characteristic sketch by Victor Kuzdó called Passing the Chapel, which was particularly well received; Schubert's Ave Maria and the D major Polonaise by Wieniawski.

Vernice Gay, pianist, treated her audience to rarely heard selections: Mendelssohn's Scotch sonata, an etude by Bortkiewicz, Rachmaninoff's Barcarolle; and the tenth Hungarian Rhapsody by Liszt. The outstanding features in her performance were sound musicianship, good taste, fleet fingers, and a very pleasing touch. She gave excellent support to the violinist with her accompaniments. Many encores were demanded.

Philomela Ladies' Glee Club: Mario Chamlee, Soloist

The second and last concert this season by the Philomela Ladies' Glee Club (Etta Hamilton Morris conductor) was given before a sold-out house on April 27 in the Brooklyn Academy of Music. The Philomela, which, under the able guidance of Mrs. Morris, has attained a high degree of perfection, sang with unusual tonal balance, accurate intonation, and rhythmic precision, the program containing God in Nature (Beethoven), When the Roses Bloom (Reichardt), Spring, the Sweet Spring, sung a capella (Olroyd), A Song of Delight, first time (Walter Howe Jones), It Was a Lover and His Lass (Dunn), When I Was Seventeen (arranged by Kramer, with incidental solo by Kathryn Fett), The Piper of Dundee (Nesbitt), Annie Laurie, sung a capella (arranged by Silver) and Omnipotence (Schubert). Mrs. Morris, who conducted all these numbers, received much well deserved applause, and several floral offerings. Alice McNeill, the accompanist of the Philomela, was also presented with a large bunch of roses.

Mario Chamlee, a great favorite at these concerts, was the soloist. His opening number was O Paradis, from Meyerbeer's L'Africaine, and later he gave Si vous l'aviez compris (Denza), Les deux Serenades (Leoncavallo), Night (Rachmaninoff), Caele (Strauss), Dawn (Curran), Last Year's Roses (Frank Grey), The Old Refrain (Kreisler) and Paquita (Buzzi-Peccia). He sang with unusual charm, clarity, and artistic finish, fascinating his audience to such an extent that he was obliged to give eight encores. Frederick Persson's sympathetic accompaniments to Mr. Chamlee's numbers won much admiration.

APRIL 28

Virginia Ruggiero

At the Washington Heights Musical Club on West 57th Street, Virginia Ruggiero, pianist, was heard in recital on the evening of April 28. She played a program of works by Beethoven, Debussy, Moszkowski, MacDowell and Chopin, displaying a well developed technique and sterling musicianship. It is much to the credit of the Washington Heights Musical Club that musicians of this calibre are given opportunities for public performance.

Royal Dadmun

Royal Dadmun gave a recital on the evening of April 28 at Aeolian Hall, singing a program consisting mostly of modern works but opening with a Handel selection—Dove Sei, from Rodelinda—and two charming ancient pieces, Apra il suo verde seno (Quagliato, 1565-1625) and Non più d'amore (Falconiere, 15-16-) both modernized for modern concert purposes by Pietro Floridia.

Mr. Dadmun's second group consisted of songs by Blechmann, Moussorgsky and Koenemann, and a wonderful thing by Rachmaninoff entitled As Fair Is She as Noonday Light. It was wonderfully sung! There was a French and

a German group including songs by Rhené-Baton, Georges, Marx, Grieg, and Liszt's Ueber allen Gipfeln ist Ruh,—and finally English and American songs: Song of the Night (Cyril Scott), Song of the Palanquin Bearers (Martin Shaw), To Julia Weeping (Hamish MacCann), Negro Spiritual (Burleigh) and Oley Speaks' rousing Fuzzy Wuzzy, a great song if there ever was one!

The program is given in such detail because of its variety and excellence; nor is it possible to select from it any song that Mr. Dadmun sang especially better than the others, though one must, of course, have personal preferences. Mr. Dadmun has perfect command of all styles. He can render the sentimental, tender and mysterious quite as effectively as the passionate, lusty or rollicking. His voice is one of rare beauty and sonority and possesses rare flexibility for so weighty an organ. He has much skill in its use and evidently ponders upon the meaning of the texts of his songs as well as of the music, and gives every word its full meaning, articulation and accent. His entire recital was a notable and delightful exhibition of the singer's art, and he was most enthusiastically received. The accompanist was Sigfrid Prager.

Clyde Burrows

Clyde Burrows, baritone, was heard in a debut recital at Town Hall, April 28. His program consisted of old English songs, Schubert, Grieg and Brahms songs sung in English,

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a Negro spiritual, two Bayou Ballads, The Eagle (by his accompanist, Emil Polak) and numbers by Rimsky-Korsakoff and Moussorgsky. Mr. Burrows revealed a voice of pleasing quality, musical feeling and seriousness of purpose. A large audience evidenced keen delight in his recital, applauding the young singer enthusiastically and recalling him many times. Special applause was bestowed upon Polak's song, The Eagle. Mr. Polak's accompaniments added greatly to the artistic effect.

Leopold Auer Celebration

A gala concert, arranged to celebrate the eightieth birthday of Professor Leopold Auer, was given in Carnegie Hall on April 28 by Jascha Heifetz and Efreim Zimbalist, with the co-operation of Ossip Gabrilowitsch, Josef Hofmann, and Sergei Rachmaninoff. Long before the scheduled opening time a mass of humanity blocked the entrance and lobby of the hall, making it difficult for those holding tickets to enter. The stage was beautifully decorated with plants, giving it the appearance of a tropical garden.

When the veteran master entered the stage he received an ovation, the audience rising en masse to greet him. The applause was long and pronounced. When quiet was re-

stored the program opened with the concerto in F major (Vivaldi) for three violins (with a cadenza especially composed for this occasion by Joseph Achron). The work was played by Prof. Auer, Heifetz and Zimbalist, with Paul Stassevitch at the piano, replacing Alexander Siloti in this, as well as the closing number.

Gabrilowitsch and Zimbalist played the Sonata in D minor, No. 3 (Brahms). Next came Prof. Auer—again greeted with thunderous applause—who played Melodie (Tschaikowsky) and Hungarian Dance (Brahms) with Mr. Rachmaninoff in the unfamiliar role of piano accompanist. Heifetz was heard in three solos—Romance, Pensee de and Tarantelle de Concert, all by Auer, and for all of which Zimbalist played the piano accompaniments. Josef Hofmann played three solos—Polonaise in F sharp minor (Chopin), Berceuse (Tschaikowsky) and Isolde's Liebestod (Wagner-Liszt). The program closed with the concerto in D minor for two violins, played by Messrs. Heifetz and Zimbalist.

The concert was a memorable one, and brought forth enthusiastic applause such as is rarely heard. Prof. Auer, as well as all the other artists, gave of their best, in consequence of which the concert is destined to be remembered as one of the most outstanding, if not the most important, of the season. Despite the fact that the concert closed at eleven o'clock, all remained hoping to see the veteran master once more, but announcement was made from the stage that he had left the hall because of fatigue.

APRIL 29

Foreign Language Service Benefit

In the case of a concert so rich in fare as was the benefit for the Foreign Language Information Service, at Town Hall, on April 29, it is manifestly quite impossible to do more than merely outline the program. Will Irwin, chairman of the Concert Committee, certainly succeeded in bringing together a galaxy of stars for this affair. To begin with, there was Alexander Savine, composer and conductor, who, with his orchestra, gave first performances of two of his new compositions. Then there was Ignace Hilsberg, pianist, who played a Chopin group. Next came Nina Morgana in an aria from Rossini. Zlatko Balokovic, accompanied by Miriam Allen, played some violin music by Balkan composers. Mischa Leon, tenor, sang a group of Scandinavian songs. Julia Hudok danced a Hungarian Csardas Phantasy. And finally there were some Scandinavian choruses by the United Norwegian Singers of New York and New Jersey, Ole Windingstad, conductor. It would be a pleasure to write a screed of praise of the performances, but space forbids, nor is it, indeed, necessary, for all of these artists are so well known that special description of their work on this occasion would appear superfluous. There was a large audience and much enthusiasm.

Columbia University Concert

On April 29, at the McMillen Academic Theater, Columbia University, a concert of vocal and instrumental music by the faculty and students of the department of music, assisted by a string quartet from the Institute of Musical Art, was given before a large audience. The program contained works by students of composition exclusively, which revealed satisfactory results in that branch at Columbia University (Department of Music).

Compositions were heard for violin and piano, piano solo, voice, a quintet for piano and strings, and a group of variations for string quartet on a theme by John Powell (theme arranged by Daniel Gregory Mason). Following this Mr. Powell played his own variations on the theme treated by the students and faculty.

The outstanding numbers on the program were: Sonata in G minor, for violin and piano, by Willard Rhodes, and the Sonata in F minor, for piano, by David Barnett. The former was beautifully and effectively played by Herbert Dittler and Mr. Rhodes, while the latter was brilliantly presented by the composer.

Weyland Echols

Weyland Echols, tenor, gave a recital on April 29 at Aeolian Hall. By way of introducing Mr. Echols to those who do not remember him from his title of Le Tenor Masque, under which he appeared anonymously at the Hotel Roosevelt last January, he is a brilliant and versatile young tenor who sings well in Italian, German, French and English. The outstanding number, which he sang in Italian,

(Continued on page 22)

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"**MISS DALE IS ONE OF THE MOST ATTRACTIVE SINGERS WE HAVE SEEN IN MANY A DAY.** She is tall, very handsome and altogether superb in movement and carriage—a genuine Brunnhilde. Her voice has been variously described by critics as being almost every kind of a voice within the soprano jurisdiction—lyric, dramatic, and even coloratura, and of a truth, **SHE DISPLAYED A WONDERFUL RANGE, CLEAR AND SMOOTH THROUGHOUT** and easily amenable to the dictates of a keen musical feeling and a strongly analytical mind backed up by musicianship and intelligence of the best quality."—*C. E. Watts* in the *Music News*.

NOTE:

Considering the fact that eleven other artists including Chaliapin and McCormack were giving recitals at the same time, the attention accorded Miss Dale by the press may certainly be regarded as sensational.

"She sang with **BEAUTIFUL TONE AND STYLE,** with **CLEAR AND EXPRESSIVE EMPHASIS OF THE TEXT,** with accurate evaluation of the musical and poetic significance, with **DEEP AND SINCERE FEELING.** The **VOICE IS A WARM, RATHER DELICATE SOPRANO, WITH THE RIGHT COLOR FOR EVERY MOOD.** She senses perfectly the feeling of each word in the text, an important matter in singing any language, and she **MAKES HER SONG TELL THE STORY.**"—*Glenn Dillard Gunn* in the *Chicago Herald and Examiner*.

"**ESTHER DALE WAS SOMETHING OF A SENSATION!** If she relied solely upon the sensuous beauty of her voice she would not wholly deserve this noun, but Miss Dale is such an unusual personality that she creates an art of her own. Her program was an exemplary exhibition of superior musicianship and taste. Her gift of interpretation, the telling simplicity of her physical attitude, her sparing but eloquent gesture, were composite of remarkable magnetic attraction. If all this does not spell success what is the use of anything!"—*Herman Devries* in the *Chicago American*.

"Miss Dale has a **VOICE OF ADMIRABLE QUALITY,** and a clever manner in its use."—*Maurice Rosenfeld* in the *Chicago Daily News*.

"Miss Dale has an excellent taste for songs and a most effective delivery of them. For uniqueness she has brought something impressionistic, something almost exotic, into her singing. That she has suited this to a voice which could perhaps discuss no other thing so well reveals either the felicity with which **HER ART HAS DEVELOPED INTO SOMETHING NATURAL AND DISTINCTIVE,** or else the clearness of mind in finding just where a **WARM AND LUSCIOUS SOPRANO VOICE** is at home and may be admirably employed. Her diction is that finest of all sorts, which does not stop at making words clear, but welds them into phrases which oblige the attention not to wander."—*Eugene Stinson* in the *Chicago Daily Journal*.

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NEW YORK CONCERTS

(Continued from page 20)

was Guy d'Hardelot's Fior di Siede, with Schumann's Mondnacht leading the German group, which also comprised selections by Wolf and Schubert. The remainder of the program, in French and English, consisted of numbers by Gretchaninoff, Duparc and Landon Ronald, John Beach, Norman Peterkin and Kenneth S. Clarke, with a manuscript number, I Heard a Piper Piping, by Roland Farley. Although he displayed a rather light voice, its quality of tone was decidedly pleasing. Once beyond the first group, Mr. Echols sang with ease and fluency and particularly commendable softer notes. From the standpoint of expression he seemed

rather overcautious and reserved in his German numbers, but quite rid himself of this in the pronounced emotional feeling that he displayed in some of the French encore numbers. He was ably assisted at the piano by John Doane.

American Orchestral Society

Under the efficient direction of Chalmers Clifton, the American Orchestral Society gave a concert at Town Hall on April 30 assisted by Olga Samaroff and Ossip Gabrilowitsch. The American Orchestral Society is a training orchestra designed to give students orchestra routine in the standard repertory. It presents a very large body of players—one hundred names are listed on the program, most of them un-English sounding, although John McCormick, who sits among the trumpeters, sounds familiar enough.

Dr. Melchiorre

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GEORGES LONGY,

without doubt the most famous of oboe players today, who has just retired after twenty-seven years of service with the Boston Symphony, taken at the age of four. The other picture is his daughter, Renee Longy Miquelle, pianist, taken at the same age.

Each year from this orchestra a number of players are graduated and are then taken into some one of the regular symphony orchestra when a vacancy permits.

The orchestra at this concert displayed its wares in a manner of which every individual player should be proud. The program consisted of Beethoven's Lenore Overture No. 3; Tchaikowsky's Romeo and Juliet Fantasy; a Mozart concerto for two pianos, and Lalo's Roi d'Ys overture.

WHERE THEY ARE TO BE

May 7 to May 21

- | | |
|--|--|
| ALTHOUSE, PAUL:
White Plains, N. Y., May 14. | JACOBSEN, SASCHA:
Berlin, Germany, May 14. |
| ARDEN, CECIL:
Allentown, Pa., May 8. | JOHNSON, EDWARD:
Cincinnati, O., May 8, 9. |
| BAER, FREDERIC:
Glen Ridge, N. J., May 7. | LENT, SYLVIA:
Mt. Vernon, N. Y., May 14. |
| BROOKLYN, N. Y., May 13. | MATZENAUER:
Cincinnati, O., May 9. |
| BENSEL, CARYL:
Newark, N. J., May 7-9. | MARGUERITE:
Cincinnati, O., May 9. |
| BIBB, KATHLEEN HART:
Greenwich, Conn., May 18. | MCQUHAE, ALLEN:
Syracuse, N. Y., May 7. |
| CASE, ANNA:
Amsterdam, Holland, May 7. | SPRINGFIELD, Mass., May 8. |
| CHAMLEE, MARIO:
Spartanburg, N. C., May 8. | MEISLE, KATHRYN:
White Plains, N. Y., May 14. |
| Ann Arbor, Mich., May 20. | |
| D'ALVAREZ, MARGUERITE:
Springfield, Mass., May 9. | MEYER, MARJORIE:
Yonkers, N. Y., May 7. |
| Jersey City, N. J., May 14. | MIDDLETON, ARTHUR:
Vermillion, S. D., May 7. |
| DAVIS, ERNEST:
Maryville, Mo., May 5, 6. | Oak Park, Ill., May 9. |
| DEERING, HENRI:
London, Eng., May 7. | Westchester, N. Y., May 16. |
| DEMMS, GRACE:
Passaic, N. J., May 8. | MORGAN, RHYS:
Spartanburg, S. C., May 7. |
| FLOZALEY, QUARTET:
Princeton, N. J., May 7. | Ann Arbor, Mich., May 21. |
| State College, Pa., May 9. | MORRISSEY, MARIE:
Hays, Kan., May 7, 10. |
| Norwich, Conn., May 11. | PATTON, FRED:
Cincinnati, O., May 7-9. |
| Poughkeepsie, N. Y., May 13. | PERALTA, FRANCES:
Ann Arbor, Mich., May 17. |
| GANGE, FRASER:
Spartanburg, N. C., May 7. | PONSELLE, ROSA:
Spartanburg, S. C., May 8. |
| GIANNINI, DUSOLINA:
Berlin, Germany, May 11, 18. | RIDDEL, HELEN:
Syracuse, N. Y., May 7. |
| GOOD, ELLA:
Brooklyn, N. Y., May 7. | RODGERS, RUTH:
Albany, N. Y., May 21. |
| GRAINGER, PERCY:
Schenectady, N. Y., May 14. | SCHNITZER, GERMAINE:
Springfield, Mass., May 9. |
| GRUPPE, PAUL AND
CAMILLE:
Montclair, N. J., May 7. | STANLEY, HELEN:
Indianapolis, Ind., May 11. |
| Cleveland, O., May 14. | SUNDELIN, MARIE:
Harrisburg, Pa., May 8. |
| GUSTAFSON, LILLIAN:
Greensboro, N. C., May 9. | SZIGETI, JOSEPH:
Paris, France, May 14. |
| Summit, N. J., May 14. | TITTMANN, CHARLES T.:
Ann Arbor, Mich., May 21. |
| HAGAR, EMILY STOKES:
Ann Arbor, Mich., May 21. | TOLLEFSEN, TRIO:
Brooklyn, N. Y., May 7. |
| HAYDEN, ETHYL:
Cincinnati, O., May 7. | VAN DER VEER, NEVADA:
Cincinnati, O., May 7-9. |
| Montclair, N. J., May 21. | VREELAND, JEANNETTE:
Springfield, Mass., May 8. |
| HEMPEL, FRIEDA:
Wenatchee, Wash., May 7. | Orange, N. J., May 19. |
| Seattle, Wash., May 12. | Keene, N. H., May 21. |
| Portland, Ore., May 14. | WARE, HARRIET:
Atlantic City, N. J., May 8. |
| Spokane, Wash., May 18. | WELLS, PHRADIE:
Jackson, Miss., May 7. |
| Butte, Mont., May 19. | Bowling Green, Ky., May 8. |
| HOUSE, JUDSON:
Milwaukee, Wis., May 10. | WOLFE, JAMES:
Chicago, Ill., May 15. |
| HUTCHESON, ERNEST:
Chambersburg, Pa., May 9. | |

Morrill Pupils Give Musicale

A musicale was given recently by pupils of Laura E. Morrill at the home of Vivien Levett at 960 Park avenue. Those taking part in the program were Inez Thorne Quick, Anna Helmke, Miss Levett, Florence Gauggel and Roy Rockefeller. Helene Whitaker furnished the accompaniments.

Schipa Sings for 25,000

Tito Schipa recently gave an unusual concert with orchestra in the form of an Easter Service, at the Bowl at Venice, Cal., before an audience of 25,000. He sang Agnus Dei, by Bizet, in addition to a group of other numbers including an Ave Maria of his new composition.



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DURING the season of 1925-26, Ignaz Friedman will again be heard in America. He comes after two years absence in Europe, where he has been visiting the places of his early successes and triumphs. No artist will be more genuinely welcome than Friedman on his return to America. The extraordinary virtuosity that is unquestionably his, has placed Friedman among those rare few who find certain acclaim wherever they appear in this country.

Like the majority of concert pianists of international fame, Friedman records his playing only for the Duo-Art Reproducing Piano. Through this instrument he has preserved many of the most brilliant works of his huge repertoire.

Some of Ignaz Friedman's Recordings for the Duo-Art

Ballade in F-Minor	Chopin
Des Abends and Warum (from Fantasiestücke)	Schumann
Don Juan Fantasia	Liszt
La Campanella	Liszt
Elle Danse	Friedman
The Erlking	Schubert-Liszt
Impromptu in A-Flat, Op. 29	Chopin
Magic Fire Scene from "Die Walküre"	Wagner-Brassin
Minuetto Vecchio	Friedman
Nocturne in B, Op. 62, No. 1	Chopin
Polonaise in B-Flat, Op. 71, No. 2	Chopin
Tannhäuser Overture	Wagner-Liszt-Friedman
Viennese Waltz (Nos. 1, 2, and 3)	Gaertner-Friedman
Valse in D-Flat (Op. 64, No. 1)	Chopin
Toccata and Fugue in D-Minor	Bach-Tausig
The Nightingale	Alabieff-Liszt
Hungarian Rhapsody No. 14	Liszt
Five Waltzes (for Four Hands)	Friedman

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PANHANDLE MUSIC FESTIVAL DRAWS LARGE CROWDS

May Peterson and Other Artists Well Received

AMARILLO, TEX., April 28.—The Panhandle Music Festival, under the direction of Emil F. Myers, who has achieved the distinction of putting these festivals on a very high standard, took place here from April 13 to 18, there being in all ten concerts. The principal soloists this year were May Peterson, popular soprano; Rudolph Reuter, Chicago pianist; Albert Spalding, violinist; Oscar Seagle, baritone; Florence Macbeth, coloratura soprano, and Jose Mojica, lyric tenor of the Chicago Opera.

MAY PETERSON

Amarillo is the adopted "home town" of Miss Peterson since her marriage, and when she appeared on the fourth program of the festival she was heard by the largest audience, it is estimated, of the seven day event—3,500 people receiving the singer with marked enthusiasm and demanding no less than sixteen encores, which included such popular



Elsin photo

MAY PETERSON.

numbers as: Carry Me Back to Old Virginny, Mighty Lak a Rose, Cuckoo Clock, The Rosary, Comin' Thru the Rye, Annie Laurie, Fairy Pipers, Old Kentucky Home, Little

David, Play on Your Harp (repeated), The Last Rose of Summer, Echo Song, Little Irish Girl, Daddy and Babsy, and The Night Wind. This policy of combining with her classical songs the old standard ones dear to the heart of most people and so seldom heard from the concert stage, scored a great success for Miss Peterson. As a matter of fact, when it was announced in the local dailies that she would sing such popular selections, it is said the sale jumped tremendously. Apropos of this, the critic of the Globe said: "Perhaps never before in the musical history of the Panhandle has a musician been so enthusiastically greeted, or a performance given so spontaneous an ovation. . . . Those old folk songs so simple, so expressive, that have held a place in the hearts of generation after generation of our own people, were sung last night by Miss Peterson with a sincerity, a true artistry, that could never have come from anything other than a heart full of the sentiments that the words and music express so adequately." Then the same paper paid Miss Peterson the following charming tribute: ". . . and then—our very own—the Panhandle's very own—May Peterson, greatest of them all. There is no disparagement to the other artists in that statement—in fact I am very sure they would voice the same sentiment—that May Peterson with her wonderful voice, her twice-wonderful personality—was the artist par-excellence of the festival. It may be because, as she says, she loves the Panhandle country and its people, that she is enabled to put more into her work that appealed. It may be that it was because she was giving her first concert at home as Mrs. Ernest O. Thompson (that red-headed husband of mine, as she expressed it), but at any rate she carried her audience as she desired—to laughter, to sympathy and to tears. Truly the festival just passed presented a wonderful array of talent to be presented where, but a few short days ago, cowboys yipped their herd songs, the buzz of the rattlesnake was heard in the land and the lobo came forth from his haunts in the Palo Duro canyon in quest of a dandering dogie and the evening meal."

Miss Peterson had the valuable assistance of Mrs. Roy

Rucker at the piano. Her accompaniments were at all times sympathetic.

ALBERT SPALDING

Albert Spalding, American violinist, delighted a large audience at the third concert, April 14, playing three groups of well chosen numbers with Andre Benoist at the piano. Needless to say, Mr. Spalding was given a rousing reception



AT THE PANHANDLE MUSIC FESTIVAL, AMARILLO, TEX.

Left to right: Andre Benoist; Rudolph Reuter, Chicago pianist; May Peterson, soprano, and Albert Spalding, violinist. (Photo by Gray.)

by the audience for the unusually fine art displayed by him.

RUDOLPH REUTER

The fourth concert was devoted to a recital by the well known Chicago pianist, Rudolph Reuter, whose playing revealed the fact that he is an artist of sterling qualities, has admirable technique, a good, even tone, and a facility for making his interpretations at all times interesting. He also was given a fine reception.

OSCAR SEAGLE

Oscar Seagle, noted baritone, was heard by a large audience at the seventh concert, his program including groups in French, German and English, and closing with the high light of the program, a group of Negro spirituals arranged by H. T. Burleigh. His excellent voice, finished style of sing-



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McBride photo

FLORENCE MACBETH.

ing and commendable diction won many admirers, and he was obliged to give many extra numbers.

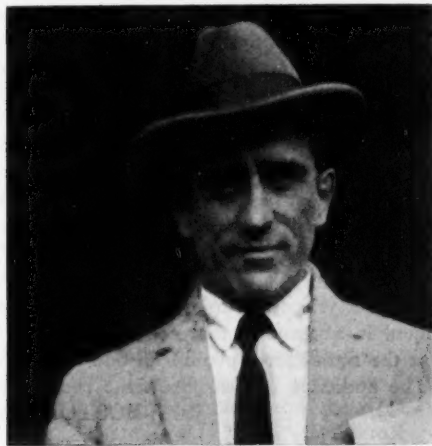
JOSE MOJICA

For the ninth concert, Jose Mojica, Chicago Opera tenor, and Philip Warner, pianist, furnished a well arranged pro-



RUDOLPH REUTER.

gram. The tenor's lovely voice was heard to advantage in several groups, but it was in the group of Spanish love songs sung in English that he seemed to give the most pleasure.



OSCAR SEAGLE.

These were sung in the costume of a Spanish Cavalier of the early 19th century and it is said that many of the trimmings of silver were heirlooms worn by his ancestors.

FLORENCE MACBETH

It was fitting that the tenth program should be given by Florence Macbeth, Chicago Opera soprano, who sang four

groups of songs and the Caro Nome from Rigoletto. She was in unusually good voice and charmed her listeners also with her attractive stage presence and naturalness of manner.

OTHER CONCERTS

The other remaining concerts were: April 13, Girvin's Little Symphony of Chicago, children's matinee; (Evening) another program with Armand Roth and Philip Warner, soloists; 14, concert by the pupils of the Amarillo High School, under the direction of Mrs. Robert Wilson; 16,

choral program presented by the West Texas State Teachers' College, Wallace R. Clark, conductor; 17, Contest Winner's Program, under the direction of Mrs. G. W. Schafer.

The following is a resumé of the history of these music festivals in Amarillo: (First, May 6 and 7, 1914) recital by Walter Allen Stults of Chicago, and choral. The Rose Maiden, by Cowen; (second, April 28 and 29, 1915) recitals by Mabel Sharp Herdian and James Hamilton of Chicago

(Continued on page 33)

YOLANDA MÉRÖ



Royal Atelier Photo

"The Winnipeg Male Voice Choir presented in Mme. Yolanda Mero probably the finest artist who has ever assisted them, and one of the most distinguished pianists we have had the good fortune to hear. From the first thrilling crescendo which began the Friedman Bach Organ Concerto, Mme. Mero had captured her audience. The whole Concerto was built up into heroic proportions; sonorous and swelling organ tones and the striking contrasts of fire and pianissimo tones which for their majesty made her interpretation epochal. Her Chopin group brought us striking contrasts of fire and pianissimo tones which for their majesty made her interpretation epochal. Her pianissimos seem more than the mere diminishing of tone—under them there is a strange, suppressed warmth. Mme. Mero is a supremely pleasing and inspiring artist." — Manitoba Free Press, March 10, 1925.

"Mme. Mero's playing exhibited the qualities that place it quite by itself. Virtuosity used but not abused, seemed to be the keynote. When one thinks of her Liszt performances in which she caused the piano marvelously to give out every variety and degree of tone of which it appeared capable, with advancing climaxes that amazed by their power and control, one feels that only a few pianists have sufficient grasp of keynote and pedals to reveal the composer's intentions as did Mme. Mero. That few would have played with the same Magyar fire and temperament, torrential sonorities and whipping up rhythm. Debussy's Clair de Lune was an example of exceptionally skillful coloring." — Manitoba Free Press, March 11, 1925.

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AS GREAT IN CON

GIGLI

Wins Lavish Spring Concert



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"Beniamino Gigli, world famous tenor, thrilled and delighted a large Sunday audience at the Capitol Theatre yesterday. He was given an ovation the like of which has seldom, if ever, been equalled in Hartford. The great tenor 'stopped the show.' He was so enthusiastically received that he responded to curtain calls by the dozen.

"Gigli is a great artist. In some ways he has even exceeded Caruso. There is a refinement, a delicacy of feeling and an artistry which is fully up to Caruso standards. His voice was clear and fresh from beginning to end. He sang with the vim and vigor of youth. In tone production, in voice placement, and in purity in all registers, he is far ahead of any other operatic tenor of the day. All in all, Gigli sang as only this artist can."

—HARTFORD TIMES.

"Beniamino Gigli of the lovely voice, the naive manner and the happy smile sang at the Capitol Theatre yesterday to a large and delighted audience that lost the final notes of every number by tumultuous applause. He sang in lovely unforced tone throughout."

—HARTFORD COURANT.

"Gigli is the world's greatest tenor."—HARTFORD COURANT.

"Occasionally a demonstration in the concert halls merits the characterizing phrase 'wild enthusiasm,' and the applause yesterday heaped on Mr. Gigli had that frenetic touch. There were cries of 'bis,' there was cheering as well as clapping.

"That Mr. Gigli should thus arouse and inspire is not surprising. His voice is a rich tenor, mellow in quality, ample in volume, a voice that can be made eloquent with feeling."

—BOSTON POST.

"Beniamino Gigli, the famous tenor of the Metropolitan Opera House, gave a concert yesterday in Symphony Hall. He pleased his large audience to a degree beyond the power of any concert performer who has appeared here this winter. People greeted him on his entrance with long applause. After the first air they yelled. Before ever he finished his songs they burst in with their clapping. They clamored for extra pieces without limit.

"Mr. Gigli is blessed with a beautiful voice. He can deliver tones in his middle register of amazing richness and sweetness. At the end of the Verdi air he sang a high tone with a splendid ring about it."

—BOSTON HERALD.

"Gigli is without doubt the best heroic tenor of the Italian school since the days of Caruso, most of whose roles he has been singing at the Metropolitan."

—BOSTON DAILY ADVERTISER.

"During a season that has witnessed many notable demonstrations one cannot recall any to equal in magnitude that accorded Gigli. The end of every piece he sang was the signal for a prolonged outburst—not only hand clapping but shouts. The audience almost shook the roof with applause."

—BOSTON AMERICAN.

"The most important concert in the musical history of Scranton in the last few seasons was given last evening by Beniamino Gigli, one of the world's greatest tenors. Gigli has a wonderful vibrant voice with a beautiful tone placement. His vocal technique is so perfect as to be completely subsidiary to the beauty and excellence of his voice."

—SCRANTON TIMES.

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CONCERT AS IN OPERA

GIGLI

in Praise for Concert Tour 1925

"His voice is of remarkable beauty and richness of quality."—

—BOSTON GLOBE.

"Beniamino Gigli made his second visit in this city yesterday afternoon at the Palace Theatre. The great tenor sang with the purity of tone that has made him such an enviable niche in the hall of fame. His strength of tone is as carefully mastered as was the great Caruso's pouring forth in full volume."

—NEW HAVEN JOURNAL.

"The concert was without doubt the outstanding event of the musical season in Greenwich. Beniamino Gigli, famous Italian tenor, thrilled the audience with the wonder of his voice. To try to describe the effect which Gigli's marvelous voice had upon the large audience would be impossible. The wonderful richness of tone which swelled without effort from the modulated tones to the dramatic crescendo brought thunders of applause."

—GREENWICH PRESS.

"Beniamino Gigli of the Metropolitan Opera Company gave a concert at Carnegie Hall last night. It was the popular tenor's last appearance in New York this season. The house with many seats on the stage was sold out. The proceeds were \$6,500. He used his beautiful voice lavishly and showed rare skill in phrasing and dynamics."

—NEW YORK SUN.

"An audience that packed the house from roof to stage greeted him with the season's largest and richest assortment of applause, cheers and bravos."

—NEW YORK WORLD.

"Mr. Gigli is a rare tenor. He possesses a delicious voice; he is adept in the lovely graces of bel canto; he is master of Italian diction and can unite in perfect wedding the rhetorical and the musical phrase."

—NEW YORK TELEGRAM-MAIL.

"The delight of the audience knew no bounds, and the tenor must have covered at least a mile in his familiar quick step in taking his bows. Many of his notes were lusciously beautiful. His hearers came to enjoy themselves and gave every evidence of doing so."

—NEW YORK EVENING POST.

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Hardman Piano



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"Gigli has the amplitude of voice for the most robust climax which he achieves with no loss of the caressing velvet texture. He has plenty of spirit wherever emphasis is needed, but he never shouts. He never loses the inherent lyric quality of the music even to obtain a desired flourish."

"In point of enthusiasm his recital has not been surpassed all season."

—ROCHESTER HERALD.

"The last of a long list of concerts was given in the Eastman Theatre last night by Beniamino Gigli. It was a thrilling concert and was the most satisfying of any that has been given during the winter. Another season will not be regarded as a complete success without his appearance. He has the power and resonance of the Caruso voice, and he manages his voice with the same skill that made Caruso one of the wonders of his time."

—ROCHESTER EVENING HERALD.

"Gigli is a great tenor. Hearing the power, the passion, the dramatic appeal of his opening 'Andrea Chenier' aria would convince any hearer of experience of this fact. He has a superb voice and the supreme gift of using it with variety, with beauty and with finesse; his mezza voice is real. His power of diminishing a tone and leaving the quality and intensity intact is a mark of great artistry. He sang four arias and each of them was splendidly sung."

—ROCHESTER DEMOCRAT-CHRONICLE.

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NEW YORK MAY 7, 1925 No. 2352

May festivals are with us again. Now let the populace rejoice.

This is Music Week for many persons. For others, every week in the year is Music Week.

It is reported from Portland, Ore., that Mme. Schumann-Heink will perhaps make her home there. The city would be honored by her distinguished presence.

Mrs. H. E. Talbott, of Dayton, Ohio, the moving spirit in the administration of the affairs of the Dayton Westminster Choir, who is greatly interested in raising the standard of church music in this country, makes, in another column of this issue, an offer of prizes to American composers which cannot fail to work toward that end.

There was some fuss in Boston recently when Serge Koussevitzky discharged some of the players from his orchestra, because they were not amenable to discipline. The gentleman was right. It has not yet become customary, even in this democratic country, for an orchestra to dominate a conductor. The players are not permanent fixtures, like statues, rooted to their places with concrete. Sometimes, in their cases, the concrete seems to be on the top.

Dr. Hood, who proposed to take a chorus of five hundred to Europe this summer in the interest of universal peace and the fellowship of man, now proposes to gather together a great chorus of ten thousand from all nations for a gigantic celebration next year. Hands across the sea, so to speak. Hood's Universal-Specific Panacea . . . or Spanacea, if you like. Jolly good, that, what? Doggy! Spiffy! A real old British, John Bull pun. You get it? Panacea—Span-a-sea-a. Clever! . . . What were we talking about? O, yes! Hood. Hood's Sarsaparilla—applesassparilla.

Thanks to the enterprise and insistence of one man, Philip Miner, and the enthusiastic backing afforded him by another, Francis E. Drury, Cleveland enjoyed its second season of Metropolitan Opera in the magnificent Public Hall, the principal part of the City Auditorium. The ten appearances of the company in Cleveland entail an average expense of \$21,000 each, and without doubt there will be a moderate deficit which will be met by the guarantors without a murmur. In return for their interest and generosity in opera they and their fellow Clevelandites were treated to an occasional performance better than we ever see in New York—for instance,

the electrifying presentation of the time-worn Il Trovatore on Wednesday evening of last week, which called out at one point a wave of applause that stopped the opera for no less than seven minutes.

One of the most enjoyable of recent Boston musical events was the performance of Haensel and Gretel given for the benefit of the New England Conservatory Scholarship Fund, under the direction of Wallace Goodrich, dean of the conservatory, to whom most of the credit is due for the general high standard of the production, which he personally conducted. Maria Claessens, of the Chicago Civic Opera, and Bernice Fisher Butler and Jeska Swartz-Morse came in for their share of the artistic honors in the principal roles of the Witch, Gretel and Haensel, respectively. Both Mrs. Butler and Mrs. Morse are graduates of the New England Conservatory.

Word comes from Munich of the recent death there of Prof. Anton Fuchs, one of the few remaining members of the Wagner old guard. For many years he was a famous bass baritone on the German stage. After he gave up singing in opera he continued until two years ago as stage manager at the Munich Royal Opera and also continued to sing at the Royal Chapel. Professor Fuchs was at the Metropolitan for a while as stage manager and, with Felix Mottl conducting, put on there the first performance of Parsifal outside of Bayreuth, an act that cost him the friendship of Cosima Wagner. Professor Fuchs was known to many American operatic artists who had studied stage business with him.

Mrs. J. J. Carter, creator of the Hollywood Bowl and president of the Bowl Association, left Hollywood on April 30 for the purpose of giving—if one may quote from the Hollywood News—"millions of dollars worth of advertising for Hollywood over radio broadcasting stations and in America's largest and most influential newspapers." No doubt Mrs. Carter, with her charming personality and efficiency, will accomplish all of that. She will receive a rousing welcome wherever she elects to let herself be seen—and heard. Incidentally there is a movement on foot to get her the Pictorial Review Achievement Award, last year presented to Mrs. MacDowell. She has our vote and best wishes.

Bon voyage to John McCormack, who is leaving Saturday to spend the summer in England, as has been his habit for the last few years! He finished a season of fifty-eight appearances here at the Cincinnati Festival last Thursday and before he comes back will sing twice in London, twice in Dublin and make a short tour of the English provinces. Then next year, after his winter here, he is going out to let the Far East hear him for the first time. Before long there will be no more worlds left for this Alexander among tenors to conquer. And, by the way, best wishes to D. F. McSweeney, who took over Mr. McCormack's exclusive management on May 1, for an indefinite continuation of the happy association which has been theirs for many, many years!

One of the most successful features of the recent Panhandle Music Festival of Amarillo, Tex., under the direction of Emil F. Meyers, to whom great credit is due for the growing success each year of this event in a comparatively young country, was the clever policy on the part of May Peterson of combining a number of old popular songs with her classical ones, so as to interest those who were not regular concert attendants. When one of the daily papers announced that Miss Peterson would sing such songs as My Old Kentucky Home, The Last Rose of Summer, Carry Me Back to Old Virginia, and other old favorites, it is said that the ticket sale jumped away up. The seven day event drew audiences of 3,500 almost nightly and much enthusiasm was manifested, people coming from miles around to enjoy the entire week of music. May more cities follow the example of Amarillo, Tex.!

There has long been a dispute as to whether the famous Hebrew lament, Eli Eli, is a composition of Jacob Poppel Sandler, a Jewish musician of this city, or whether it is a traditional folk melody. Sandler claims that it was written in April, 1896, for a repertory company playing in Yiddish on the Bowery to be sung in a play called The Jewish King of Poland, and that he believed his song had been entirely forgotten until his daughter heard it sung at a Metropolitan Opera House concert by a prominent contralto. In 1920 Sandler procured a copyright. He claims that, notwithstanding, he has received very little in royalties. The matter will now be legally decided, as he has brought suit against a music publisher named Katz, who is alleged to have published in 1917 a version of the work prepared by another musician. Sandler asked for return of the plates to him and an accounting.

THREE REVIEWS

The Musical Quarterly, the Franco-American Musical Society Bulletin, and the League of Composers' Review, are at hand and offer limitless opportunity for entertainment, instruction and irritation. One confesses to the latter when, in the League of Composers' Review, so great an authority as Wanda Landowska writes: "Why does our modern music lack melody? The answer is simple—because it is modern. Modern music has never been melodic. In the seventeenth century the French accused Italian music of wanting melody . . . a century later the Italians and their supporters, the Encyclopedists, are reproaching the French for making 'learned music' destitute of melody."

And so on much more. But Mme. Landowska is talking of what the layman thinks about it. She forgets, apparently, that the substance of melody has remained unchanged for seven centuries, and that learned musicians cannot find that substance in the modern music of the day. There is a certain relationship between rhythm, harmony and note succession which we recognize as melody and which is absent in all extreme modernism. It is not a question of like or dislike, it is a question of fact. A negation of the accepted laws of melody is the negation of all accepted music. That is exactly what some of the modernists are aiming at. One regrets to see Mme. Landowska giving them a hand.

In this same review Andre Coenroy remarks that never before in its history has French music seemed so remote from literature and all the other arts as it seems today, and enlarges upon this subject. It is entertaining. There is an interesting article about Magyar composers with a portrait of Bela Bartok. There is some complexity by Adolph Weissmann called The Tyranny of the Absolute. Gatti writes about Busoni. Patterson talks about Folk Fables, and there is an interesting department of Forecast and Review, especially some shoulder blows by Olin Downes.

The Franco-American has another one of its comprehensive biographies, this time Gabriel Fauré. It has an article on American Music by Patterson; Quarter-Tone Data, by Sigmund Klein; Quarter-Tone Impressions, by Charles E. Ives; a letter from Paris, by Albert F. Beck, and a department devoted to the activities of members of the society.

The Musical Quarterly is its usual sturdy and dependable self, beginning with remarks by Ursula Greville on Radio in Britain, and ending with Carl Engel's always interesting department, Views and Reviews.

Radio in Britain is apparently conducted with far more intelligence than radio in America, but is leading, it seems, to pretty much the same end. If "the broadcast has proved to be in England a great foe to the worst kind of music," surely it is a great foe to the same kind of music in America. If in England "bad and unoriginal music very quickly become threadbare when repeated again and again," the same is true here. Radio in England is providing people with good music, and charging them a fee for it.

Edgar Istel contributes an article about Filipe Pedrell, who is called the actual founder of modern Spanish music. He was born February 19, 1841, and died August 19, 1922. Harvey B. Gaul writes on Music and Devil-Worship, upon which subject he has gathered together an amazing lot of new and interesting data. Another deep-drawn article is The Influence of Music in World History, by Frederick H. Martens, who proves himself a historian and discovers an ancient jazz kingdom.

A Decade of English Song is treated by Herbert Antcliffe and exposes the fact that the present uprise in English music began just before the war, when "the people were singing and playing more than they had done for several generations"—and tells the story of the following years.

Kastalsky writes an autobiography: My Musical Career and My Thoughts on Church Music. It is interesting, though one wonders who Kastalsky is. Will Earhart discusses Some Aspects of Musical Beauty and Its Appeal to Children, saying that his article is not a guide for teachers. But it would do teachers no harm to read it. It is good psychology.

Edwin Hall Pierce outlines Certain Questionable Tendencies in Modern Chamber Music and offers a "way out." Alfred J. Swan writes on Moussorgsky and Modern Music, and Guido Adler on Internationalism in Music.

VARIATIONS

By the Editor-in-Chief

We have been asked (and dared) from several sources, to reprint here some remarks we made on April 29, at the luncheon of the Morning Choral of Brooklyn.

We declared that the United States is overrun by European musical propaganda and propagandists, whose unswerving aim it is to keep alive the tradition that we must look to Italy, France and Germany for our true musical inspiration and our chief source of supply in the way of composers, works and performers.

We said furthermore: "The foreign propaganda is constant, clever, and to most persons convincing. One has only to regard the names of the managers, conductors and artists of our opera companies, and to study their repertory; and one has only to note the nationalities of most of our great music teachers, and of the leaders of our symphony orchestras, and of the performers on the concert stage, to realize that the propaganda is highly successful, both as to prestige and profits.

"Italian and French operatic publishers never cease their attempts at pressure on the Metropolitan Opera House in regard to its repertory. The lobbies and business offices of that institution and of the Chicago Opera are cluttered by hordes of foreign impresarios and agents who besiege the hapless general directors and their executive associates, in the interests of artists from abroad; and who collect tyrannical commissions from their compatriots already engaged in this country. These things are open secrets to the insiders and there is no need for us to conceal them from one another.

"French, German, Russian and Italian interests (supported by their governments) all were engaged in a mad race just after the war, to capture America musically, and it looks to me as if we surrendered unconditionally and without much of a struggle. England confined itself to bombarding us with novels, plays, actors and lecturing authors and dramatists.

"We for our part keep on sending abroad, for merely social and unprofitable visits, Ambassadors, millionaires, industrial kings, wealthy prize fighters, moneyed movie stars. Every ship coming this way brings cargoes of European solo singers, pianists, composers, violinists, cellists, choristers, orchestral players, novelists, poets, playwrights, painters, sculptors. It is a great exchange—for Europe. We try to show them over there how rich we are; they prove to us how cultured they are. They wind up by being patronizing to us; we never stop looking up to them.

"I do not say all this in a malicious spirit, or one of strife. Europe is justified in its endeavor to plant its art here. The propaganda is a worthy one. I even admire it. But why can't Americans do something of that kind, too? Have we no art, no music, no musicians of our own? Are all musical Europeans superior, and all musical Americans inferior? At least, can't we start a real and powerful propaganda here in our own land, for our own talented sons and daughters? Or has Europe succeeded in bringing about complete artistic disarmament here, and are we to continue to pay millions for tribute, but not one penny for defense? Americans must answer that question themselves."

Chicago, April 17, 1925.

Dear Variations:

The Carmen Fantasie, referred to in your recent Variations, was once played by Emil Liebling, in Chicago. He used it as the final number of a program in a Moszkowski recital. I possess a copy, purchased after hearing it at that time, but I cannot recollect ever having seen it on any other program since.

Most sincerely,

ALLEN SPENCER.

The question of a new Metropolitan Opera House is like that of the weather. It has been discussed for years and years but nothing has been done about it.

Delilah had finished using the shears on Samson. "That's the way I want mine fixed," said she.—*Telegram-Mail*.

Arthur Hartmann, the violinist, was taking a walk late one afternoon last week in Central Park when he met Prof. Leopold Auer, and the two artists sat down on a bench and chatted from 6 to 7 p. m. Hartmann says: "I spent an hour with Auer and he never charged me a penny for it. Joking aside, however, I never enjoyed a conversation more. He is a delightful man, witty, human, deeply informed. But before all things, he appeals to me through his sweet kindness. That is why he is lovable, and beloved."

New York, April 23, 1925.

Dear Variations:

Since prizes and medals are awarded not only for every conceivable accomplishment, but for almost every conceivable

perpetration, I think I should be presented with a gift from some musical society.

I managed to attend more than fifty orchestral concerts (I'm not a critic) without hearing Tchaikowsky's Pathétique once.

ROSE ROSE.

D. Garfinkel, of Toronto, sends what he terms "a gem of a program" presented in his city on April 19, by the Omega Chapter of Sigma Alpha Mu Fraternity. The sparkling items, we found, were "Prologue from Paggiacci, and Vesti La Jumba, by Leon Cavello," and "La Donna e Mobile, by E. Di Capua."

We never tire of quoting from Lawrence Gilman's thrice admirable program notes of the New York Philharmonic and the Philadelphia Orchestra. They instruct and stimulate us constantly. Of his recent writings, we enjoyed the attached passages particularly, concerning Franck's D minor symphony:

"I shall go on with them as soon as I get better," said César Franck on his deathbed, thinking of the uncompleted verses of his Magnificat—"or else," he added in a lower tone, "perhaps God will let me finish them in his eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for César Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith; a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of César Franck the man, are reflected in much of his music—in the Beatitudes, in the Redemption, in portions of the Symphony. Through this music, to the imagination of his pupil, Vincent d'Indy (himself a man of faith and aspiration, a mediæval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous angels that brightened the shadows of the organ-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, accompanied by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "con-

templations of the Creator"; for to César Franck all life and all nature discoursed of divine and immortal things.

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the valiant serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness reflected there," says M. Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

No doubt it is the wide range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that every one feels at the heart of this Symphony of Franck's. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck the troubled dreamer, touch us again and again by their sincerity and their exaltation; and in the loftiest moments of their tonal utterance his expression achieves an unforgettable noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-ropes, at their best, were woven of cloth of gold, pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this Symphony, when César Franck draws himself up to his full imaginative height, faces the morning sun, and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell. For here you get the Franck of perfect faith, indomitable in the captivity of his soul.

Emerson said that nothing great ever was achieved without enthusiasm. However, he did not mean the enthusiasm of the paid claque at the opera houses.

"You are always declaring that you don't like Parsifal, the ukulele, and Mahler and Bruckner symphonies," writes J. P. F.; "is that all you do not like?" No, dear, we also have a musical distaste for the harmonica and accordeon, church bell chimes, yodling, and impromptu after dinner singing by choruses of convivial males.

"On what the art of piano playing depends?" asks a London Morning Post essay. Simply on putting the right finger on the right key at the right time.

LEONARD LIEBLING.

THE GREATEST MUSICAL BARGAIN

The MUSICAL COURIER possesses such a large staff of writers that this paper has only infrequent occasion to publish editorial matter supplied from outside sources. Once in awhile an exception is made in the case of material which presents a view or expresses an opinion that has novelty and value, and which has not occurred to our own resourceful group of editors. The present piece of writing is such an exception.

Recently Leo Feist, the music publisher, was discussing with some friends the relative and actual value of sheet music (he publishes the well known Century Edition), the price at which it is sold, and what the public gets in return for money so laid out. After the conversation, his seventeen year old son, Milton, said to Mr. Feist: "Dad, that's a good subject for an essay." The father agreed with him, and answered: "Write it. If it meets with my approval, I will compensate you for the article at the same rates which the Saturday Evening Post pays for its stories."

Young Milton Feist wrote the article, and called it The World's Greatest Bargain. His father parted with the promised fee and the MUSICAL COURIER thinks the payment was fully deserved.

Our readers are able to form their own opinion on the subject, for here is Milton Feist's effort:

"It has been said aptly that music is the cheapest commodity purchasable and the best bargain obtainable.

"Even if we disregard its inspiring and enlivening effects, which confer immeasurable benefits on humankind," says the economist, "in its material form of instruments and printed sheets it is the best investment in the world."

"He justifies this stand by saying in his technical way that music possesses the greatest multiple and existential utility known to his science. Or, putting it in the layman's language, it can supply more pleasure to more people for a greater period of time than any other thing that money can buy.

"Let us take a concrete case to see if these statements hold good. Suppose an individual owns a piano or other instrument and purchases a copy of some wholesome popular song, as Oh, Katharina, to take a particularly pleasing example. Possibly by the end of a year the owner of this sheet of music has tired of it and plays it only occasionally. But during that year, I believe it would be a fairly accurate estimate to say that the composition was

played 200 times. What other expenditure of 35 cents would confer 200 increments or units of satisfaction on as many people as care to listen?

"Let us say for the sake of having a definite figure to discuss that the average number of listeners is five. This would make one thousand individual hearings over one year of time. It would seem that the economist is right, for here we have a great number of renderings extending over a considerable period of time (therefore possessing existential utility), each one capable of being enjoyed by many people (on that account having multiple utility).

"If we take a more classical example we find much the same condition. For if one buys a copy of, let us say Wagner's Evening Star (as may be done in some very meritorious editions for the trifling sum of 15 cents), one will play it less frequently, possibly twenty times a year. But its owner never tires of such a piece permanently and in ten years it, too, has been played 200 times with no limit in sight to the number of future performances. In this case, the economist's assertion is even more true, for as many individuals are able to enjoy the music as in the other case, and its existential utility is greater. Or in other words, while the occasions of enjoyment are less frequent, the period of enjoyment is limitless and consequently in the long run even a greater number of periods of enjoyment are derived.

"Let us not neglect to consider the more widely dispersed hearings as in concerts or radio recitals. With the same cost, the utility is made more multiple, as the listeners are many in the case of a concert, and an unlimited, potentially enormous number of listeners are able to enjoy a wireless hearing.

"As usual, the economist recognizing the limitations of his subject-matter, neglects the consideration of the more psychological, less concrete aspects than the value of a specific investment in actual copies receiving actual performances.

"Consider for a moment the degree of pleasure to be derived without the ownership of such a copy. How much pleasure we experience when we hum Oh, Katharina from memory, or play it by ear, if we are gifted in that way!

"Then, to sum up, provided we enjoy and like a particular piece of music, it gives us more satisfaction for its small price than anything else irrespective of price, and it confers on us benefits of which we are not directly aware in cheering us up, in its refining effect, and in giving our emotions healthy exercise."

THE COMPOSER AIDED

The first concert of the orchestral works by American composers presented last week at the Eastman Theater by the Rochester Philharmonic Orchestra under Howard Hanson, director of the Eastman School of Music and under the auspices of that school, was a most significant event. The six new works presented were each one worthy of a hearing, and among them was one, Aaron Copland's *Cortege Macabre*, which can be compared favorably with any work being produced by any of the younger men either here or in Europe. From New York there were critics from three of the daily papers beside the *MUSICAL COURIER* representative. Encouraged by the success and significance of this first concert, Mr. Hanson stated that there would be two next year, a definite announcement of which will be made shortly. As this year, all American-born composers will be invited to submit manuscripts, and from these a competent board of judges will select those deemed worthy of a hearing. They will be properly prepared and played, and the composers invited to come to Rochester at the expense of the Eastman School of Music to hear them. This is doing an invaluable work in encouraging young Americans. There are few orchestras situated like the Rochester Philharmonic, so as to be able to afford the time and expense necessary to the rehearsal and proper presentation of manuscript novelties. Mr. Hanson, who in his salad days as a composer found how difficult it was to get performances of his works so that he might know what they lacked and how to improve them, originated the idea of helping the young composer and carried it through brilliantly. Its establishment as a permanent annual feature will prove to be of inestimable benefit to the cause of American symphonic music. Besides affording the composer a hearing of his work, it acts as an automatic selecting agency for the conductors of other orchestras, who will now be able to present American novelties that have been tried and proved. George Eastman has done a great deal for the cause of music, but nothing more significant or important than making these concerts possible.

SCHNEIDER'S SYMPHONY

Schneider's symphony had a try-out under the direction of Josiah Zuro at the Criterion Theater on the morning of April 28. This is the symphony about which there was some editorial comment in the *MUSICAL COURIER* several months ago. After a Brooklyn try-out the score and parts were sent to a New York orchestra and promptly lost. Friends of the composer wrote a protest to the *MUSICAL COURIER*, and although, like the walrus and the carpenter, we deeply sympathized, we could not see any use of crying over spilled milk, and advised the composer to make a fresh copy of his score and parts and keep on pegging away. This he evidently did, and had not long to wait for another try-out, though what it may avail him is not very obvious at the moment.

The try-out at the Criterion was scheduled for eleven o'clock. Unfortunately, owing to an unavoidable combination of circumstances, we could arrive at the theater only at twenty minutes of twelve and could then remain only a few minutes. When we arrived there were three or four people in the auditorium. An orchestra of good size was huddled together on the small stage. They were just starting a movement in moderate three-fourths time, an allegretto, perhaps. They were reading it at sight, and either the parts were very bad or the reading was very bad, for it was not long before the players were a bar or two out—and kept that way, with the result of an endless succession of discords which would have created wild enthusiasm at a concert of the modernists, but must have created quite another kind of wildness in the breast of the composer if he was present, as he no doubt was.

One of two things is sure: either the parts were very badly copied and were full of mistakes, or the orchestra players did not half try, for there was nothing in the least difficult about the music, and any body of professional musicians could have read it at sight—if they had wanted to. (Orchestra musicians sometimes exhibit a queer psychology when it comes to try-outs of new works in manuscript by unknown composers. . . . However, the parts may have been defective.)

As to the music, in spite of this inadequate performance of it, it was obvious that it was well made and effective, scored with sonority and color, harmonically and contrapuntally interesting.

It is not for the critic to speak, after such a try-out, of the value or merit of the themes. That should be left to the public, and the public should be given full and adequate opportunity to judge for itself. In other words, the work should be performed a

few times. It may fail in the end—even works of the masters have done that—but it should have its chance.

WALSKA'S THEATER NOT TO BE MUSIC HALL

Parisian cablegrams have been publishing the news that the Theatre des Champs Elysées, belonging to Ganna Walska, is to be converted into a music hall and that the lady is suing the present tenant in order to prevent his using the edifice for that purpose.

Mme. Walska bought the theater three years ago, but at the time of the purchase a manager named Hebertot had a lease for twelve years from the previous owners. Last January he was in financial difficulties and sold his lease to De Marré, owner of the Swedish Ballet, which had lost considerable money in Paris. M. de Marré decided to recoup by giving music-hall performances in the Theatre des Champs Elysées.

It is claimed by Mme. Walska that M. Hebertot had no right to sell his lease without her permission, and also that under the terms of the deed the building cannot be used for anything other than operatic and strictly theatrical performances.

Paul Longone wished to rent the Theatre des Champs Elysées this spring for his New York opera company, scheduled to open in Paris on May 18, but as M. de Marré already had engaged his music-hall artists, Mr. Longone failed in his effort at rental.

The Theatre des Champs Elysées is one of the most beautiful theaters in Europe. Last spring a Mozart Festival was given there, under the artistic supervision of Mme. Walska.

Mme. Walska, by the way, is coming to America next season for another concert tour and some operatic appearances. She is writing a book about her life and intends to publish it next winter.

COPYRIGHT

At a conference on the Perkins copyright bill called by Congressman Sol Bloom, member of the Committee on Patents, held in New York, April 22, all factions interested in the proposed bill were represented. Frederick W. Hume, secretary of the National Publishers' Association, was elected president of an informal organization to be made up of representatives of the various lines of industry interested in copyright. The idea is to have separate conferences on each controversial subject, to be attended by representatives of those industries interested in those particular subjects. An announcement sent out by the Music Industries Chamber of Commerce contained the following paragraph:

This means, in effect, that representatives of the Authors, Composers and Publishers' Society and the Music Publishers' Protective Association will confer with representatives of the Music Industries Chamber of Commerce on that part of the bill having to do with mechanical license. The publishers have announced that they are unalterably opposed to the continuation of the mechanical license and it is quite apparent that the mechanical companies represented by the Music Industries Chamber of Commerce are insistent upon its retention and prepared to fight the thing to a conclusion in the next Congress. The successes of these conferences is therefore very problematical.

Doubtless the last sentence is correct. It will be a fight to the finish with the Music Industries Chamber of Commerce. But it would interest us to know on which ethical or legal ground the M. I. C. C. proposes to fight for the continuance of the mechanical license. It represents the only instance in American law of legal confiscation of property without permission of the owner.

WEINGARTNER

Along with the London dailies, The Monthly Musical Record waxes enthusiastic over Felix Weingartner's recent London performance of Beethoven's Pastoral Symphony, with the London Symphony Orchestra. The paper's comment is short, but to the point: "Here was the master's hand. Those who had been extolling Furtwängler and Bruno Walter extravagantly must have forgotten Weingartner, who came to show how much those younger men have neglected the charms of elegance and of natural, unforced statement. The Pastoral Symphony delighted us like a 'period piece.' It was impeccably drawn, even the extremely slow pace of the andante being justified."

AUER'S THANKS

Leopold Auer writes to the *MUSICAL COURIER*:

"Being unable to acknowledge personally the multitude of congratulations and good wishes which have been extended to me on the recent occasion of the celebration of my eightieth birthday, I wish to express through these columns my most heart-felt thanks and deepest appreciation for the many kindnesses and devotion which were showered upon me."

CHURCH MUSIC AS IT OUGHT TO BE

Nothing is more important, and nothing more rare, than good music in the churches. By far too many churches make excuses for themselves, generally putting the blame upon the limited number or the poor quality of the singers available, or the difficulty of arranging for sufficient rehearsals. The real difficulty more often rests upon the fact that those in charge of the choirs do not aim high enough.

There is an old saying that if a thing is worth doing at all it is worth doing well. This might be supplemented by saying that there is no pleasure in doing a thing at all unless one has an object in view or a goal to reach. The whole fascination of a hobby rests upon its difficulties.

When churches set out to have choirs merely for the purpose of filling in the Sunday services with a few hymns or anthems the results are likely to be not only music of a poor quality, but also very great difficulty in maintaining a choir at all. Choir members soon grow tired of merely filling in. Unless there is a constant effort to produce the best, they soon lose interest.

On the other hand, where the choir director constantly aims at betterment the choir members are sure to be spurred on to individual effort to the extent of having their voices trained by efficient teachers, so that the choir becomes a body of soloists and membership in it a privilege difficult to attain and earnestly sought after.

These points are stated in an impressive manner in the following editorial in the *Christian Century* about the Dayton Choir, which its manager, M. H. Hanson, has given the Middle West frequent opportunities of hearing. Evidently the *Christian Century* considers that other cities might avail themselves of Dayton's example:

Chicago, with other middle western cities, has been having the privilege of listening to church music as it ought to be. The choir of a Presbyterian church in Dayton, Ohio, has proved, to audiences of exacting taste, that there is available to the church choir a library of music of exalted standard, and that, honestly treated, such music has a strange power to move the soul. With compositions drawn from Russian, Anglican, Lutheran and various American sources, this choir, singing a capella and from memory, is opening new vistas of possibility in the music of Protestant churches. It is doing this because no adventitious aids lie behind its remarkable musical achievement. The Westminster Presbyterian Church of Dayton, in which the choir sings, is not an unusually large nor an unusually wealthy congregation. It can give no more support to its choir than hundreds of American congregations can give. The choir itself is not composed of paid singers. Every one of the sixty voices is the voice of a volunteer. The whole secret of the deeply stirring results that the organization achieves seems to lie in the personality of its director, John Finley Williamson, and in unremitting practice on the part of the singers. Four rehearsals a week is the normal stint for the choir of this church! And if this is called an impossible standard, Mr. Williamson maintains that it is the sort of standard calculated to make the choir members really believe that the music is a serious part of the church service, to be handled with sincerity. For such a musical standard he contends that there are people in almost every American community who will give unstintingly of time and effort. We hail as an encouraging sign the conference on church music held this month by the special commission of the Methodist church. But we regard as of even more value, in actually demonstrating what possibilities are in store for the church which takes its music devoutly, the singing of this Dayton choir.

A NOTABLE RECORD

Last Sunday night the San Carlo Opera Company finished another season with a performance of *Aida* at Newark. After thirty-one weeks of repertory opera in over 100 cities, beginning with New York and extending through the Middle West, Canada, down along the Pacific Coast and back through the South, the company has disbanded for the summer. Fortune Gallo returned to the great city with his customary smile broader than ever, which would seem to indicate that his front name has smiled on him once more. The Gallo songbirds will reassemble next September to begin a five weeks' engagement at the Century Theater on September 21. The feature next season will be Mr. Gallo's first venture into opera in English. He promises a performance in the vernacular at least once a week. Carmen will be done, Faust, Hansel and Gretel and others. Mr. Gallo himself is off for Europe in June.

ATLANTA AMBITIOUS

Atlanta, following the example of St. Louis, is to have a season of light opera this summer. Announcement of the repertory and the company, which will include some of the younger Metropolitan Opera soloists, will shortly be made. Performances are to take place in the Auditorium, which will be equipped with a special cooling apparatus. The sponsors of the season will be some of the leading element of the city, including many who are behind the annual Metropolitan Opera season there.

BURGIN PLAYS PROKOFIEFF'S VIOLIN CONCERTO WITH BOSTON SYMPHONY

John McCormack Gives Two Concerts—Munz Scores With Orchestra—Koussevitzky Sails

Boston, May 2.—Interesting incidents marked the twenty-third pair of Boston Symphony Concerts, April 24 and 25, in Symphony Hall. To begin with, at the opening of the program the orchestra, standing, played Siegfried's Funeral Music from Wagner's *Götterdämmerung* in memory of John Singer Sargent. The great painter was a lover of music and attended the Boston Symphony Concerts regularly on his periodic visits to this city. A second incident related to the impending departure of Georges Longy, celebrated oboist of the orchestra, after twenty-seven years of service. Before retiring he asked for an opportunity to hear his colleagues. This request was of course granted, and for the first time in over a quarter of a century Mr. Longy heard the orchestra to whose glory he had been such a great contributing factor.

Last but not least of the concert's incidents was the first performance in America of Prokofiev's new concerto for violin and orchestra. The work embraces three short movements and enlists a relatively small orchestra. It avoids orthodox procedure in treatment of its highly original material, without sacrificing its essentially symphonic flavor. Lacking repose, it makes up by an abundance of color, humor and fancy. The part for solo violin is exceedingly difficult, mainly by reason of the fitful, evasive, capricious quality of the music. It calls for amazing dexterity from the soloist and constant alertness on the part of conductor and orchestra. Richard Burgin, able concert-master of the orchestra, as soloist, used his Auer technic to excellent advantage. He caught the intriguing spirit of the music, played it brilliantly and scored a tremendous success, in which Mr. Koussevitzky and the orchestra shared because of their virtuoso performance of the exacting accompaniment.

The balance of the program comprised a seldom-heard symphony of Schubert, No. 5, in B flat major, composed when that master had not yet achieved his highest estate; Loeffler's romantic and masterfully written Poem, La Bonne Chanson, after the exquisite work of Verlaine, and for brilliant closing number Wagner's overture to *Tannhäuser*, Mr. Koussevitzky's intensely dramatic interpretation rousing the audience to great enthusiasm.

MUNZ SCORES WITH BOSTON SYMPHONY

Mieczyslaw Munz, pianist, was the soloist at the fifth and last concert of the Boston Symphony Orchestra supplementary series, April 27, in Symphony Hall. As a vehicle for the display of his excellent abilities Mr. Munz chose the beautiful symphonic variations of Cesar Franck. This work is essentially symphonic in character, and Mr. Munz, with characteristically fine taste, conceived it in this light. Earlier appearances in this city had already established him as a virtuoso of uncommon attainments, including a brilliant technic, admirable sense of musical structure and an unerring instinct for the melodic line. By his performance of last Monday Mr. Munz confirmed and deepened the excellent impression previously made here. The most difficult passages in Franck's exacting score were played with consummate ease, while throughout his performance Mr. Munz played with a mellow warmth and beauty of tone, and a fine sense of balance and proportion. These qualities of his art together with his sincerity and self-effacement, combined to stir the admiration of the audience and he was recalled again and again.

Mr. Koussevitzky opened the program with Vivaldi's smooth-flowing concerto in D minor for orchestra and organ, in Silotti's effective transcription, and brought the concert to a close with his familiar interpretation of Tchaikovsky's melancholy yet ever songful fifth symphony. In no other work played by the Russian conductor this season does he give himself so completely in emotional fervor, in communicating warmth. The result is ever the same. His listeners are deeply stirred, and Monday's capacity audience was no exception to the rule, Mr. Koussevitzky being recalled many times.

On the following Thursday, April 30, the Slav conductor led the orchestra in the final concert of the Cambridge series at Sanders Theater, Harvard University. Then and there he repeated the fifth symphony of Tchaikovsky, with the inevitable results in effect on his audience. Indeed, it is difficult to recall a Cambridge concert which stirred an audience to such thunderous response. The remaining numbers of the Harvard program were the Concerto Grosso of Handel, which has been heard at the Boston concerts, and Ravel's diabolically brilliant choreographic poem, *The Waltz*.

KOUSSEVITZKY SAILS FOR EUROPEAN ENGAGEMENTS

Serge Koussevitzky, who closed a brilliant first season as conductor of the Boston Symphony Orchestra last Friday, and Mme. Koussevitzky, sailed from New York, May 2, on the White Star Line steamship *Majestic* for Europe. Mr. Koussevitzky will conduct a series of concerts in London and Paris this summer.

JOHN MCCORMACK TWICE

John McCormack gave two concerts at Symphony Hall last week, the first on Sunday afternoon, April 26, and the second on the following Thursday evening—both to overflowing audiences. Sunday's program opened with two airs from Bach, sung of course with inimitable style as well as rare beauty of voice; proceeded to songs of Respighi, Harty, Bridge and Cesar Franck, which proved anew his great abilities as a singer of art songs; continued with a group of Irish folk pieces, in which he is unrivalled, and closed with a group including a Negro Spiritual and numbers from Haynes and Arlie Dix.

The genial tenor offered a Request Program on Thursday evening, the pieces having been selected by popular vote. Mr. McCormack has educated his public to want good music and they chose well on this occasion. Two Handel airs—O Sleep, Why Dost Thou Leave Me? and Where E'er You Walk—opened the request list. Then came Donaudy's *Luoghi sereni e cari*, Merikanto's *A Fairy Story* by the Fire, Rachmaninoff's *To the Children* and Franck's *Paradis Angelicus*, the latter with cello, piano and organ accompaniment. The public's choice of Irish pieces was discriminating: Would God I were the Tender Apple Blossom, The Snowy-Breasted Pearl, and the archly humorous *Open the Door Softly*. A last group included The

Old Refrain, by Kreisler; Schneider's *Your Eyes*, and Dickson's *Thanks be to God*—not the greatest songs ever written, to be sure, but much more discerning than this same public would have shown a dozen years ago, before the great Irish singer began to carry aloft the torch of musical enlightenment in the land.

Mr. McCormack was at his best; and when he is at his best there is none better. The lovely quality of his voice, his effortless singing, strikingly clear diction, extraordinary command of styles and always his sympathetic response to the emotional content of whatever he sings—all these elements of his superb art were in evidence and great was the joy of all who could get into Symphony Hall on both occasions. His audiences were insatiable, and Mr. McCormack delighted them with numerous extra songs. The tenor had the altogether musicianly assistance of Lauri Kennedy, a cellist of splendid attainments; Edwin Schneider, accompanist, and John P. Marshall, organist. J. C.

MUSICAL COURIER READERS

Zay Declines Zerffi Challenge

To the MUSICAL COURIER:

In regard to the challenge from Mr. Zerffi, which appeared in your issue of April 16. Of course I wouldn't for one minute consider appearing in debate with one who could pen such a violent attack (December 11, 1924) as followed the appearance of my Caruso articles last November. These articles were endorsed by many teachers, and in an article in your columns on January 1 last, Mr. Isadore Braggiotti, the Florentine voice teacher who is now in Boston, said: "I have seldom been impressed by any articles upon the voice as I have been by the articles just published in the *MUSICAL COURIER* by W. Henri Zay. He has very cleverly named them *On Discovering Caruso*, and in this manner has been able to explain to the public in a marvelous way the reasons why the great tenor was enabled to charm whole continents by the ease, power and beauty of his extraordinary voice. Mr. Zay is a very deep thinker and has a profound knowledge of the value of the breath, not only in singing, but in the whole gamut of life, both physically and spiritually." Signor Braggiotti says further: "Mr. Zay hits the nail on the head when he says: 'not to push on the tone by the breath support, but keep the breath out of the tone.' These are golden words, and if all singers would follow this advice, matters would be different."

Braggiotti also writes: "The question of the 'hum' as Mr. Zay expresses it, is one way of opening out and making use of two very important resonance chambers—the nasal resonance and the head resonance. When the 'hum' is managed by a very clever artist like Caruso the result of its use is bound to have a phenomenal effect upon the whole voice, in strength, richness, facility, sweetness and that beautiful 'pouring out' quality that so quickly distinguishes the European-trained voice from the American trained voice."

This is the thing I stand for and fight for, because I know it is the truth, and because I believe that our American idea of technic must be changed to produce that "pouring out" quality, strength, richness, sweetness and facility, which the best European trained voices have. They have it, it is useless to deny it; anyone with ears can hear it, and that is the answer to the question, "Why are not more Americans in opera?" They have not the operatic quality of voice, that's all—wrong production—too mechanical. That is what I write about. Mr. Zerffi cannot understand

TUNING-IN WITH EUROPE

It will be remembered that not so long ago, before the war, an opera by an American composer, Arthur Nevin, was suddenly—so suddenly that people thought there must be something funny about it—accepted for performance at the Berlin Opera. Well, there was nothing queer about it at all, and the only reason for the performance was that the Berlin Opera, like every big institution of its kind, wanted a novelty now and again, and somebody in command liked the Nevin score. A couple of months ago an opera by another American composer was similarly favored in Frankfurt-on-the-Main. Now I receive a letter from the genial Fritz Busch, musical generalissimo of the Dresden Opera, which ought to disabuse anyone of the notion that we are not being taken seriously in the matter of operatic composition—outside of America. Here is the letter (the address is untranslatable):

Dear Mr. Saerchinger:

I have heard nothing from you in a long time, and today I have a pressing request, which I hope will induce you to break your silence energetically.

Very shortly, you see, we shall have to decide about the novelties for next season, and I should like to take into consideration important suggestions coming from foreign countries. Now I believe no one can give me better information concerning the operatic production of England and America than you, and I would be most grateful for an early reply to the following questions:

What American or English modern opera can you recommend?

What publishers shall I approach?

Do you know any opera of very recent date that one might perhaps produce from manuscript?

Please consider two things in giving me your answer: First, the present situation of the Dresden Staatsoper, with which you are probably familiar; second, the tendency, which during this and last season has been more and more emphasized—to present the most essential and the most interesting

NEWS FLASHES

Raisa Magnificent as Leonora

(Special Cable to the Musical Courier)

Milan.—The first performance of *Il Trovatore* at La Scala this season took place April 30 and was by far the most thrilling presentation of standard repertory opera this season. The particular feature of the evening was the appearance of Rosa Raisa as Leonora. Her magnificent voice and highly dramatic singing and acting won for her a success which can be honestly described as a triumph. In the first and fourth acts in particular she was superb. The audience, wildly enthusiastic, interrupted the opera to give her an ovation, and the press praised her extravagantly with one voice. The cast was excellent throughout and the staging impressive. Toscanini gave a vital and moving reading to the old score and shared with Mme. Raisa first honors of the evening.—A. B.

Choral Composition Prizes Offered

(Special to the Musical Courier)

Dayton, Ohio.—Mrs. H. E. Talbott, chairman of the board of the Westminster Choir Association of this city and foremost among the supporters of the famous Dayton Westminster Choir, John Finley Williamson, conductor, will offer three prizes, amounting to \$500, for a sacred choral composition for choral choir of mixed voices, as she is desirous of securing American compositions of worth to add to the choir's repertory. Competition is open to all American-born composers. The prizes will be \$300, \$150 and \$50. The board of judges, to be announced soon, will be made up of prominent American musicians. These prizes represent merely a bonus for the exclusive use of the compositions for one year after the award is made. The compositions will remain the property of the composers who may have them published for general use after the expiration of the year, as Mrs. Talbott is also interested in the improvement of church music in general. Choice of subject (except that it must be suitable for a Protestant choir), words, form of composition, employment or non-employment of solos, are all left to the composers' choice. The contest will close May 1, 1926, and manuscripts must be sent before that date to Mrs. Talbott, Calahan Bank Building, Dayton, Ohio.

it—why argue more—I rest my case. Let the *MUSICAL COURIER* readers settle it. I am more than satisfied with their judgment. (Signed) W. HENRI ZAY.

(As Mr. Zerffi challenged Mr. Zay to a public debate and Mr. Zay refused, the incident is now closed.—The Editor.)

Tibbett Engaged for Springfield Festival

Lawrence Tibbett, young American baritone, who sprang into fame at the Metropolitan Opera House this season, has been booked by his managers, Evans & Salter, for the Springfield Music Festival, May 8-9, where he will make two appearances. He is now on tour with the Metropolitan Opera Company and will make his last appearance of the season with that organization in *Falstaff* at Rochester.

products in the field of contemporary opera, in a program of the broadest possible significance.

Thanking you in advance for your—I hope, most positive—communication, I am,

With kindest greetings,

FRITZ BUSCH.

There's enterprise for you! But now as to the "I hope, most positive communication." Come on, you operatic composers of America! Come on, you publishers of operatic scores, and help us put America on the musical map!

* * *

If, indeed, we have anything to give Europe in this direction, Europe ought to be ready to give us a try. For Europe itself seems all but destitute in the matter of novelty. In Berlin, where Krennek's *Zwingburg* was taken off after two performances, the *dernier cri* was just revealed in a fashion show performance of—*Traviata*. In Vienna, the only recent novelty has been the "intermezzo" between Messrs. Strauss and Schalk. In Hamburg they tried an international stew made up of Dohnányi, Stravinsky and Hindemith, but it was difficult to keep the performers out of jail. In England, of course, Hugh the Drover continues to be a knock-out, administered by the heavy-weight tenor, and in Italy *La Cena delle Beffe* is a gruesome success.

* * *

In the absence of real novelties it is no wonder if revivals of obscure classics are the order of the day. Handel and the early Mozart are the chief sources of supply. In Germany, Julius Caesar, Rodelinde and Otone are all over the shop. England has just unearthed Semele at Cambridge. In Budapest, they have Mozart's *Finta Giardiniera* with a new text, in Vienna *La Finta Semplice*, written when the composer was twelve. Some people believe that what Mozart wrote at twelve is better than what certain present-day composers write at sixty. C. S.

CHICAGO MUSICIANS HAVE A SUNDAY TO THEMSELVES FOR A CHANGE

Absence of Visiting Artists Leaves This Busy Day Free to Local Concert Givers, a Situation Unique in the Annals of the Windy City's Musical History—United Male Choruses Delight—Columbia School Chorus Annual Concert—
Rene Lund Pleases—Civic Music Association Festival Features Local Composers—Other News

CHICAGO, May 1.—There were concerts galore last Sunday afternoon given by local musicians and organizations, and all were well worth noticing. The absence of visitors made Sunday afternoon, April 26, practically unique in the annals of concert-goers here.

UNITED MALE CHORUS

Before a very large audience at the Auditorium Theater a concert was given for the benefit of the building fund of the New Uhlisch Orphans' Home by the United Male Choruses of Chicago, assisted by fifty members of the Chicago Symphony Orchestra, and Minnie Long, soprano; Dr. Fery Lulek, baritone, and Master Leonard Shure, pianist. Karl Reckzeh, conductor of the United Male Choruses of 800 voices, long ago won his spurs as one of the foremost conductors in America. He had his large cohorts of male choristers well trained and the results obtained under his direction were nothing short of stupendous. There are conductors who do not obtain larger total volume from fifteen hundred men than others do from eight hundred or less, but Conductor Reckzeh knows how to make his men sing with big volume of tone. What is much more remarkable, however, is the fact that he also obtains from his choir beautiful shadings, revealed in lovely pianissimos, which made happy contrasts with the huge organ-like tones already referred to. Mr. Reckzeh and his chorus met with the full approval of the audience.

Eric Delamarter, one of America's foremost symphonic directors, conducted the orchestral numbers in a manner entirely to his credit and to the full enjoyment of the hearers. Watch Delamarter! One of these days he will conduct an orchestra of his own. His efficient work as assistant to Frederick Stock prompts this prophecy. Minnie Long sang the soprano aria from Weber's Oberon. Dr. Lulek sang a group of songs by Brahms, Strauss and Hermann, winning his usual artistic success. Leonard Shure, a student from Karl Reckzeh's piano class, is already one to reckon with; a few years ago this young boy astounded the music critics and the public at large as a child prodigy, but with added maturity he is now a first class pianist.

COLUMBIA SCHOOL CHORUS

The Columbia School Chorus of Women's Voices, Louise St. John Westervelt, conductor, gave its eighteenth annual

concert at the Eighth Street Theater, also on Sunday afternoon, April 26. Miss Westervelt is not only a mistress in program making, but she also presents numbers which probably would remain unknown were it not for her programming them. Since the inception of the Columbia School Chorus many songs have had their first hearing on similar occasions to the one under discussion. This year the Columbia School Chorus proved as fine a body of singers as in the past, and all the laudatory remarks written in these columns concerning the work of the Columbia Chorus could be piled up to sing anew its praise. It is a unique organization, well worth patronizing, and its success is a big reflection on the merits of its conductor, Louise St. John Westervelt.

RENE LUND'S ANNUAL RECITAL

There are some musicians in Chicago who well deserve the title of "artist." One of them is Rene Lund, who gave a song recital at the Playhouse, also last Sunday afternoon. Mr. Lund's popularity is well justified. He is sincere in his work, studies assiduously, and yearly marked improvement crowns his efforts. The possessor of a baritone voice of good dimensions, which has taken on volume since last heard, he has made a special study of interpretation and diction so that today his delivery is well nigh perfect and his enunciation of French, English, German and Italian is so distinct as to give entire satisfaction to one conversant with those languages.

A true American, Mr. Lund honored the American composer by opening his program with four songs from the pen of John Alden Carpenter, another Chicagoan of whom this city is justly proud. The songs were To One Unknown, On a Screen, The Odalisque and I Am Like a Remnant of a Cloud of Autumn. Superbly rendered, each met with the full approval of the audience. The French group included Mehul's Femme Sensible and Massenet's Vision Fugitive. The contrast between those two arias showed fully of Mr. Lund's versatility and the full gamut of his art. His interpretation was correct and interesting. Other composers inscribed on the program were Korling, Fourdrain, Schuyler, Dobson, Leoni, Taylor, Harling, Wells, Burleigh and Borowski. Enthusiasm reigned supreme throughout the afternoon and was best indicated by the many encores given by the recitalist. Among the added numbers may be mentioned L'Angelus, by Bourgault-Ducoudray; Drums, by Arthur Meale, and Sittin' Thinkin', by Howard Fisher. Mr. Lund is one of Chicago's most popular singers and his latest recital here proved the best reason for his following. The singer had the good fortune of having as accompanist Edgar Nelson.

CIVIC MUSIC ASSOCIATION FESTIVAL

On the same afternoon, at Orchestra Hall, the Civic Music Association held its annual festival. The children's chorus and the orchestra of the Civic Association contributed largely to the enjoyment of the afternoon. The orchestra was conducted by its musical director, Frederick Stock, the chorus by Herbert E. Hyde, and the community singing was led by Frederick W. Carberry. Worth noticing was the fact that two Chicago composers were represented on the program—Edward C. Moore, who proved by his Anticipation and Problems that he writes music with the same wit and intelligence as he writes reviews of musical subjects for the Chicago Tribune, and Granville English, a gifted young composer and instructor at the Glenn Dillard Gunn School of Music and Dramatic Art, who will, no doubt, soon come to the front among American composers, judging from his two-part chorus, The Ugly Duckling, which, on this occasion, had its first performance. The combined children's chorus sang those songs and many others most effectively, and every one connected with their training is here congratulated. The Civic Orchestra has made its mark in the musical life of this city and several of its players have recently been

engaged by the Minneapolis Symphony Orchestra and one by the Chicago Symphony Orchestra. The Civic Orchestra of Chicago has lived up to its promise to develop symphony players of first rank.

MARSHALL SOSSON IN RECITAL

Max Fischel presented his pupil, Marshall Sosson, in a violin recital also on Sunday afternoon, at Kimball Hall. Martin Frank, a pioneer violinist here, wrote the following essay for this department:

"And still the wonder grew that one small head contained all he knew" can be applied to thirteen-year-old Marshall Sosson, violinist, presented by Max Fischel, his teacher, at Kimball Hall, Sunday afternoon, April 26. Not alone did wonder grow, but astonishment also grew at the wonderful accomplishment of this youthful violinist. Agility, fine technique, plenty of temperament and, in addition, a beautiful, luscious, rounded tone, were on display. His program was also one that embraced the best compositions offered by the great, well known violin artists. Here is a highly talented boy who surely will be heard from in the near future."

SWEDISH CHORAL CLUB CONCERT

The spring concert of the Swedish Choral Club was given on April 29 at Orchestra Hall, when the club offered a program of part songs instead of an oratorio, as has been the custom in the past. The program was well built, diversified, and included sacred songs sung in Latin, a group of American songs, and, naturally enough, one of Swedish numbers. The chorus had been well trained by its conductor, Edgar Nelson, who probably believes more in tone quality than in volume, as his choir makes its strongest appeal through beauty of tone, though it is not lacking in virility when necessity so demands. The soloist of the evening was Edna Swanson Ver Haar.

AMERICAN CONSERVATORY CONTESTS

The preliminary contests of piano students for appearing at the commencement concert at the Auditorium took place during the past weeks. The concertos played were the Weber Concertstueck, the second and third movements of the Chopin F minor concerto, and the Spanish Rhapsody by Liszt. For the first there were twenty entries, for the second, fourteen, and for the last, eight. The large number participating emphasizes the fact that this conservatory does not lack abundant material in advanced students.

The following were selected to play at the final contest, to be held at Kimball Hall, Saturday afternoon, May 9: Genevieve Green, Mrs. E. H. Zoub, Myrtle Werber, Sonia Feldman, Ruth Alexander, Mary Niemann, Ethel Flentye, Carl Broman, Esther Huxhold and Ruth Shapinsky. The adjudicators were Marx Oberndorfer, Mrs. Karleton Hackett, Theodora Sturkow-Rider, Alice Drake Butler,

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APOLLO CLUB ELECTS OFFICERS

Officers for the Apollo Musical Club elected for the coming season are as follows: President, F. E. Roberts; vice-president, J. G. Oien; secretary, Florine Schlamp, and directors, L. L. Edlund and S. P. Wild.

CHICAGO MUSICAL COLLEGE NOTES

The annual competition for prizes held by the Chicago Musical College will take place in Orchestra Hall, Saturday evening, May 9, assisted by the Chicago Symphony Orchestra, Frederick Stock, conductor. The three contestants for the Lyon & Healy prize of a valuable violin will be Linda Sool (Chicago), Sam Thavin (Evanston, Ill.), and Catherine Wade-Smith (Bellingham, Wash.). Those competing for the Cable Piano Company's prize of a Conover grand piano will be Willie Goldsmith (Chicago), Eleanor Koskiewicz (Chicago) and Abbe Kotzer (Toronto, Can.). The students competing for the prize of a Vose grand piano, presented by the Moist Piano Company, Chicago, will be Thelma Bollinger (Mound Valley, Kans.), Virginia Cooper (Chicago) and Ruth Racette (Kansas City, Mo.). For the prize of a Mason & Hamlin grand piano, presented by the Mason & Hamlin Company, Boston, the following will be the contestants: Dorothy Amtman (Oak Park, Ill.), Ethel Stenn (Chicago) and Mildred Warner (Chicago).

Belle Forbes Cutter, of the faculty, sang a program before the Elgin Musical Club, Elgin, last Thursday. With her there was associated Enrico Tramonti, harpist.

BUSH CONSERVATORY PRIZE CONTEST WINNERS

Earl Alexander, tenor of Los Angeles; Adolph Ruzicka, pianist of Chicago, and Edith Kendal, violinist of Seattle, last Tuesday evening won the prizes offered in the annual prize contest of Bush Conservatory, held at Orchestra Hall. Mr. Alexander was awarded a Henry F. Miller grand piano, Mr. Ruzicka an A. B. Chase grand piano and Miss Kendal a fine Italian violin. The two pianos were donated by the Moist Piano Company and the violin by Lyon & Healy.

AMERICAN CONSERVATORY NOTES

An event of exceptional interest will be the final contest of young pianists for commencement appearance, to be held at Kimball Hall, May 9. The adjudicators will be prominent musicians not connected with the conservatory.

The final contest of advanced piano students for appearing as soloists at the commencement concert, June 22, will be held May 9 at Kimball Hall.

The contest of the vocal department will take place May 16 at Kimball Hall.

CLARA CLEMENS CLOSSES SERIES

Clara Clemens closed her series of seven historical programs in the development of song at Kimball Hall on May 1. The last program comprised modern French and German songs, the composers represented being Debussy, Ravel, Chausson, Reger, Schonberg, Pfitzner, Wolff, Mahler and Strauss.

BUSH CONSERVATORY NEWS ITEMS

Siri Engman, pupil of Richard Czerwonky, of Bush Conservatory, won the Junior violin prize offered by the Chicago Artists' Association in its annual prize competition.

Henrietta Blackwell, contralto, was awarded the \$200 scholarship of the Bush Conservatory chapter of Sigma Alpha Iota, national musical sorority, last week. The contest, which was held under the direction of Lyravine Votaw, member of the sorority, was entered by a large number of contestants, from whom Miss Blackwell was chosen.

MUHLMANN SCHOOL OF OPERA

On Easter Sunday the Muhlmann Opera Club gave a very successful recital at the Recital Hall of the North Shore Conservatory by invitation of the president of the school. As usual, one heard excellent talent perform and the music was excellent, some of the numbers very seldom heard in Chicago, though two "old horses" like Caro Nome and Thy Heart were not missing.

Miss Crist opened the program with two violin numbers played with much taste and musicianship. The first vocal number was the popular Caro Nome from Rigoletto, executed in excellent style by Miss Finkelstein, the possessor of a beautiful coloratura voice. The following number, the duet from Lohengrin between Elsa and Ortrud, was a drawing card on the program for it was to be expected that only two good singers could render this most interesting and taxing bit of music. Esther Parker (Elsa) and Berte Long (Ortrud) know how to deliver their message. The voices of both of the singers blend beautifully and show great individuality. My Heart at Thy Sweet Voice, from Samson et Dalila, was sung by Esther Lea Cohen; her voice is very promising, having a good range, excellent high tones and colorful low tones. Selected readings, recited by Ruth Olt Wack, were very refreshing; she certainly pleased

lovers of dramatic art and the modulation in her voice was the delight of all the singers.

Different scenes from The Magic Flute were the best proof that grand opera may be given just as well as the old suicidio operas with dagger and poison. These scenes were arranged as a general rehearsal for the performance of The Magic Flute, to be given at the Studebaker Theater, with orchestra, costumes and scenery, on June 14. Judging by the work on this occasion a good performance is to be expected.

JEANNETTE COX.

PANHANDLE MUSIC FESTIVAL

(Continued from page 25)

and Joseph Farrell of Kansas City, and choral, The Messiah by Handel; (third, April 26 and 27, 1916) recitals by Vera Curtis of New York and Charles Lutton and Warren Proctor of Chicago and choral, The Creation by Haydn and Pinafore by Sullivan; fourth, April 25 and 26, 1917) recitals by Harold Sauer of Chicago and Harold VanDuzee of New York, and choral, The Elijah by Mendelssohn, Melusina by Hoffman, The Walrus and the Carpenter by children's chorus; (fifth, April 20-30, 1918) recitals by Charles Harrison of New York, Hazel Silver and Augusta Lenska of Chicago and Frank C. Agar of Fort Worth, and choral, The Messiah

by Handel, Trial by Jury by Sullivan, The Village Blacksmith by children's chorus; (sixth, June 9-10, 1919) recitals by Harold Henry of Chicago, James Hardesty Johnson, J. Erwin Mutch and Christine Langenhan of New York, and choral, Children's Miniature Festival and The Messiah by Handel; (seventh, April 9-14, 1923) recitals by Anna Case, Mme. Schumann-Heink, Arthur Middleton and Alberto Salvi, and choral, The Elijah by Mendelssohn and The Rose Maiden by Cowen, also an opera, Hansel and Gretel by Humperdinck (costume program); (eighth, April 21 to 25, 1924) recitals by Galli-Curci, Tito Schipa, Moore and Kortschak, Girvin's Orchestra, W. T. S. T. College Band, Cantata Amarillo Schools, operetta by Harmony Club and Contest Winners' Program.

B. L.

Galli-Curci Sings Eight Times in Sydney

Evans & Salter have announced that Mme. Galli-Curci's opening concert in Australia, at Sydney, was heard by 3,000 people who paid £2,300 (\$11,000) to hear the diva sing at their Town Hall. Since then seven more concerts have been given by her in the same city, as part of her extended Australian tour, and at none of these were the receipts less than £2,200. This makes a total of eight in Sydney alone, where she has aroused tremendous enthusiasm. Galli-Curci is now in Melbourne giving a similar series there.

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I SEE THAT—

Ganna Walska's Theater des Champs Elysees in Paris is not to be used as a music hall.
The Griffes Group has changed its name to The Griffes Trio.
Josephine Lucchese has fully recovered from an attack of influenza and is again winning her usual triumphs.
Lucile Lawrence is the name of another Salzedo harp pupil who is winning recognition in the musical world.
The Norfleet Trio Chamber Music Camp for young girls is in Ozark, Ark.
Salvatore Avitabile announces the formation of the Grand Opera Association of New York.
The Verdi Club Rose Breakfast was held on April 30 at the Westchester-Biltmore Country Club.

The American Guild of Organists will again designate the winner of the Estey Scholarship.
The fifty-fifth German Tonkuenstlerfest will take place in Kiel from June 14 to 18.
Respighi has just completed a new symphonic work based on thematic material from his opera, Belfagor.
George Liebling, well known pianist now residing in Chicago, is a visitor in New York this week.
Vincent Lopez has been presented with a silver baton which was given to the late Giacomo Puccini.
It is reported that Isadore Duncan plans a Greek Temple for Nice, France.
Fanny Heldy, of the Paris Opera, has been made a chevalier of the Crown of Belgium by King Albert I.
Arnold Volpe was given an ovation when he conducted his farewell concert as conductor of the Kansas City Conservatory Orchestra.
Joseph Schwarz will give a series of concerts in this country next season under the management of Charles L. Wagner.

The Bush Conservatory Orchestra has been engaged for the Illinois Music Teachers' Association's convention.
Frieda Klink, American contralto, has had a number of excellent engagements in Germany this spring.
Florence Austral is the first British singer to be engaged for the Cincinnati Festival in fourteen years.
October 25 will mark the one hundredth anniversary of the birth of Johann Strauss.
The Ministry of Culture appointed an economy supervisor owing to the Berlin Opera's \$700,000 deficit.
The Metropolitan Opera Company has just given ten performances in Cleveland.
Alfredo Casella will conduct the second half of the season of the State Symphony.
Prof. Anton Fuchs, one of the few remaining members of the Wagner old guard, is dead.
Rosa Raisa scored a great success in Il Trovatore at La Scala on April 30.
Many legal battles probably will follow the organization of the new committee recently appointed in New York in the interest of copyrights.
The Pennsylvania State Council of the National Association of Organists will convene in Pottsville, June 2-3.
John A. Hoffman has been elected president of the Ohio Music Teachers' Association.
Louis Victor Saar won the \$100 prize offered by the Rubinstein Club of Washington.
John McCormack gave fifty-eight concerts this season.
A site soon will be chosen for the new University of Miami.
Mrs. H. E. Talbot offers three prizes for a sacred choral composition for choral choir of mixed voices.
The Rochester Philharmonic's first concert of orchestral works by American composers was a significant event.

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Sammy Kramar, twelve-year old violinist, made a hit in Boston (April 15) and New York (February 12), all the critics, without exception, praising his playing, and several of them specially referring to his teaching. His teacher is HANS LETZ, founder and director of the Letz Quartet.

Excerpts from Kramar notices:

"Showed mastery"—*Boston American*. "Displayed musical feeling and technical skill"—*Boston Post*. "Technic already mature in many respects"—*Brooklyn Eagle*. "Marked confidence and technic of notable speed"—*New York Herald Tribune*. "Firmness of tone, good bowing"—*New York Sun*.

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Chickering Piano

Mason & Hamlin Celebrates 70th Anniversary

The Mason & Hamlin Piano Company held a celebration in Jordan Hall, Boston, May 1, to mark the completion of its seventieth year and to honor those who served it from five to fifty-six years. Harold Bauer contributed a program drawn from Chopin and Schubert and Saint-Saens, and a group of 18th century pieces arranged by himself. The pianist played with his customary skill and taste and was repeatedly recalled. He was presented with a silver bowl by Henry L. Mason, president of the company, who called attention to the fact that Mr. Bauer has been playing the Mason & Hamlin for the last twenty-five years, ever since he made his debut in 1900 as soloist with the Boston Symphony Orchestra. Mr. Mason praised the pianist's knowledge of this instrument, saying that Mr. Bauer had a comprehensive understanding of the inner workings of the piano. It is interesting to note that Mr. Bauer has been invited to appear as soloist with the Boston Symphony Orchestra next fall to commemorate the twenty-fifth anniversary of his debut with that orchestra. On that occasion he will play the same Brahms concerto in which he was heard a quarter of a century ago.

Mr. Mason, who has been connected with the business for thirty-six years, addressed the gathering and expressed the appreciation the firm had for its employees' co-operation. He reviewed the history of the company and gave credit to the employees for its success, stressing the point that ever since its establishment the company had always emphasized the idea of quality thus reflecting the confidence of the management in its personnel. Twenty-seven employees who have been in the employ of the company twenty-five years or more were presented with gold watches, distributed by Paul H. Taylor, vice-president and factory superintendent, while Mr. Mason called the roll and Mr. Bauer shook hands and spoke with each as they passed by. More than 200 employees who had served from five to twenty-five years were presented with medals. The Mason & Hamlin employees' orchestra, under the direction of C. Roland Reasoner, played Flotow's *Stradella* Overture as a completion to the evening's program.

Letz Pupil's Successes

Sammy Kramar, twelve-year-old violinist, pupil of Hans Letz, was warmly praised after his Boston and New York recitals. This precocious lad has developed finely under Mr. Letz, the Boston Globe giving his teacher due credit. It said in part (April 16) that "he has a prodigious technic." The Post stated that he "displayed musical feeling and much technical skill." The Herald referred to his "sweet tone, with musical feeling and taste," while the American said "he showed mastery of the instrument; in many respects he is a finished performer. His technic is excellent, his tone at times as lovely as that of Heifetz." Quoting the last of the Boston notices, the Monitor commented: "In virtuoso pieces Master Kramar displayed abilities and achievements found in adult performers; in this young boy such ability is really astounding."

New York City notices were no less enthusiastic, the Sun of February 12 saying: "In firmness of tone, good bowing and the display of indubitable talent, he acquitted himself most creditably." Quoting the Staats-Zeitung (translation): "He showed most promising talents. Besides musical intelligence he has well-developed technic, with beautiful tone, natural artistic instinct, expression and temperament." The Tribune commented in part: "He played with marked confidence and technic of notable brilliance and capacity for high speed," and the American stated that his program was "exceptionally well interpreted . . . enthusiastically received; his tone is remarkably full and warm." The World printed: "Glib technic and uncanny poise . . . enthusiastic greeting," while the Brooklyn Eagle referred to his playing of the Wieniawski concerto, in which "he displayed a technic already mature in many respects."

Casella to Conduct Here

The announcement by the State Symphony Orchestra that Eugene Goossens would conduct the last half of its concerts of the season of 1925-26 was premature. Mr. Goossens will be in charge of the Rochester Philharmonic for the entire season and only appear in New York as guest conductor of the New York Symphony for several concerts in January. Alfredo Casella, the Italian composer and pianist, will, it is now stated, take the position for which Mr. Goossens was originally announced. Mr. Casella will arrive in this country early in November and make a short tour as pianist in recitals and appearances with orchestras before conducting. The first half of the State Symphony season will be directed by Erno Dohnanyi.

ACROSS THE COUNTRY

Bainbridge, Ga.—Rehearsals are going forward of Nevin's *The Land of Heart's Desire*, by the Euterpean Club, sponsored by the Friends of Music, a local organization the purpose of which is to foster better music in this section. Elizabeth Gilbert, soprano and conductor, will direct the cantata. Bainbridge is indeed fortunate in the presentation of Miss Gilbert, as she has proven a brilliant addition to the musical forces of this section. Her experience as a concert and church singer, as well as teacher, ranks her with leading musical luminaries of the south.

Bainbridge may soon have a brass band, according to information given by its promoters. Financing of the proposition just now engages the general attention, although efforts are being put forth to secure a director.

The Toy Symphony Orchestra, directed by Mrs. Robert Mayes, with the children's chorus under Miss Gilbert's direction, rendered a pleasing program at the school auditorium before a large audience.

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Hays, Kan.—Thurlof Lieurance, composer and arranger of Indian music; Edna Wooley Lieurance, soprano, and Hubert Small, flutist, gave a program of Indian music in the Kansas State Teachers College Auditorium on April 6. Their recital was entertaining as well as instructive.

Under the direction of Annie Laurie Gibson, professor of public school music at the Kansas State Teachers College, the American-Spanish comic opera, *Princess Bonnie*, was given on April 7 in the Strand Theater by students of Hays High School. Miss Gibson had the assistance of Catharine Mohler, high school dramatic coach, and Martha Hill, professor of physical education at the college.

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Dean of New York Critics

N. Y. Sun, Dec. 8th, 1924

says:

Vocal Studio, Hotel Majestic

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I SEE THAT—

Ganna Walska's Theater des Champs Elysees in Paris is not to be used as a music hall.
The Griffes Group has changed its name to The Griffes Trio.
Josephine Lucchese has fully recovered from an attack of influenza and is again winning her usual triumphs.
Lucile Lawrence is the name of another Salzedo harp pupil who is winning recognition in the musical world.
The Norfolk Trio Chamber Music Camp for young girls is in Ozark, Ark.
Salvatore Avitabile announces the formation of the Grand Opera Association of New York.
The Verdi Club Rose Breakfast was held on April 30 at the Westchester-Biltmore Country Club.

The American Guild of Organists will again designate the winner of the Estey Scholarship.
The fifty-fifth German Tonkuenstlerfest will take place in Kiel from June 14 to 18.
Respighi has just completed a new symphonic work based on thematic material from his opera, *Belshazzor*.
George Liebling, well known pianist now residing in Chicago, is a visitor in New York this week.
Vincent Lopez has been presented with a silver baton which was given to the late Giacomo Puccini.
It is reported that Isadore Duncan plans a Greek Temple for Nice, France.
Fanny Heldy, of the Paris Opera, has been made a chevalier of the Crown of Belgium by King Albert I.
Arnold Volpe was given an ovation when he conducted his farewell concert as conductor of the Kansas City Conservatory Orchestra.
Joseph Schwarz will give a series of concerts in this country next season under the management of Charles L. Wagner.

The Bush Conservatory Orchestra has been engaged for the Illinois Music Teachers' Association's convention.
Frieda Klink, American contralto, has had a number of excellent engagements in Germany this spring.
Florence Austral is the first British singer to be engaged for the Cincinnati Festival in fourteen years.
October 25 will mark the one hundredth anniversary of the birth of Johann Strauss.
The Ministry of Culture appointed an economy supervisor owing to the Berlin Opera's \$700,000 deficit.
The Metropolitan Opera Company has just given ten performances in Cleveland.
Alfredo Casella will conduct the second half of the season of the State Symphony.
Prof. Anton Fuchs, one of the few remaining members of the Wagner old guard, is dead.
Rosa Raisa scored a great success in *Il Trovatore* at La Scala on April 30.
Many legal battles probably will follow the organization of the new committee recently appointed in New York in the interest of copyrights.
The Pennsylvania State Council of the National Association of Organists will convene in Pottsville, June 2-3.
John A. Hoffman has been elected president of the Ohio Music Teachers' Association.
Louis Victor Saar won the \$100 prize offered by the Rubinstein Club of Washington.
John McCormack gave fifty-eight concerts this season.
A site soon will be chosen for the new University of Miami.
Mrs. H. E. Talbot offers three prizes for a sacred choral composition for choral choir of mixed voices.
The Rochester Philharmonic's first concert of orchestral works by American composers was a significant event.

**Frederic
Warren**

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LATEST SUCCESS AS A TEACHER;

Sammy Kramar, twelve-year old violinist, made a hit in Boston (April 15) and New York (February 12), all the critics, without exception, praising his playing, and several of them specially referring to his teaching. His teacher is HANS LETZ, founder and director of the Letz Quartet.

Excerpts from Kramar notices:

"Showed mastery"—*Boston American*. "Displayed musical feeling and technical skill"—*Boston Post*. "Technic already mature in many respects"—*Brooklyn Eagle*. "Marked confidence and technic of notable speed"—*New York Herald Tribune*. "Firmness of tone, good bowing"—*New York Sun*.

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Chickering Piano

Mason & Hamlin Celebrates 70th Anniversary

The Mason & Hamlin Piano Company held a celebration in Jordan Hall, Boston, May 1, to mark the completion of its seventieth year and to honor those who served it from five to fifty-six years. Harold Bauer contributed a program drawn from Chopin and Schubert and Saint-Saens, and a group of 18th century pieces arranged by himself. The pianist played with his customary skill and taste and was repeatedly recalled. He was presented with a silver bowl by Henry L. Mason, president of the company, who called attention to the fact that Mr. Bauer has been playing the Mason & Hamlin for the last twenty-five years, ever since he made his debut in 1900 as soloist with the Boston Symphony Orchestra. Mr. Mason praised the pianist's knowledge of this instrument, saying that Mr. Bauer had a comprehensive understanding of the inner workings of the piano. It is interesting to note that Mr. Bauer has been invited to appear as soloist with the Boston Symphony Orchestra next fall to commemorate the twenty-fifth anniversary of his debut with that orchestra. On that occasion he will play the same Brahms concerto in which he was heard a quarter of a century ago.

Mr. Mason, who has been connected with the business for thirty-six years, addressed the gathering and expressed the appreciation the firm had for its employees' co-operation. He reviewed the history of the company and gave credit to the employees for its success, stressing the point that ever since its establishment the company had always emphasized the idea of quality thus reflecting the confidence of the management in its personnel. Twenty-seven employees who have been in the employ of the company twenty-five years or more were presented with gold watches, distributed by Paul H. Taylor, vice-president and factory superintendent, while Mr. Mason called the roll and Mr. Bauer shook hands and spoke with each as they passed by. More than 200 employees who had served from five to twenty-five years were presented with medals. The Mason & Hamlin employees' orchestra, under the direction of C. Roland Reasoner, played Flotow's *Stradella* Overture as a completion to the evening's program.

Letz Pupil's Successes

Sammy Kramar, twelve-year-old violinist, pupil of Hans Letz, was warmly praised after his Boston and New York recitals. This precocious lad has developed finely under Mr. Letz, the Boston Globe giving his teacher due credit. It said in part (April 16) that "he has a prodigious technic." The Post stated that he "displayed musical feeling and much technical skill." The Herald referred to his "sweet tone, with musical feeling and taste," while the American said "he showed mastery of the instrument; in many respects he is a finished performer. His technic is excellent, his tone at times as lovely as that of Heifetz." Quoting the last of the Boston notices, the Monitor commented: "In virtuosic pieces Master Kramar displayed abilities and achievements found in adult performers; in this young boy such ability is really astounding."

New York City notices were no less enthusiastic, the Sun of February 12 saying: "In firmness of tone, good bowing and the display of indubitable talent, he acquitted himself most creditably." Quoting the Staats-Zeitung (translation): "He showed most promising talents. Besides musical intelligence he has well-developed technic, with beautiful tone, natural artistic instinct, expression and temperament." The Tribune commented in part: "He played with marked confidence and technic of notable brilliance and capacity for high speed," and the American stated that his program was "exceptionally well interpreted . . . enthusiastically received; his tone is remarkably full and warm." The World printed: "Glib technic and uncanny poise. . . . enthusiastic greeting," while the Brooklyn Eagle referred to his playing of the Wieniawski concerto, in which "he displayed a technic already mature in many respects."

Casella to Conduct Here

The announcement by the State Symphony Orchestra that Eugene Goossens would conduct the last half of its concerts of the season of 1925-26 was premature. Mr. Goossens will be in charge of the Rochester Philharmonic for the entire season and only appear in New York as guest conductor of the New York Symphony for several concerts in January. Alfredo Casella, the Italian composer and pianist, will, it is now stated, take the position for which Mr. Goossens was originally announced. Mr. Casella will arrive in this country early in November and make a short tour as pianist in recitals and appearances with orchestras before conducting. The first half of the State Symphony season will be directed by Erno Dohnanyi.

ACROSS THE COUNTRY

Bainbridge, Ga.—Rehearsals are going forward of Nevin's *The Land of Heart's Desire*, by the Euterpean Club, sponsored by the Friends of Music, a local organization the purpose of which is to foster better music in this section. Elizabeth Gilbert, soprano and conductor, will direct the cantata. Bainbridge is indeed fortunate in the presentation of Miss Gilbert, as she has proven a brilliant addition to the musical forces of this section. Her experience as a concert and church singer, as well as teacher, ranks her with leading musical luminaries of the south.

Bainbridge may soon have a brass band, according to information given by its promoters. Financing of the proposition just now engages the general attention, although efforts are being put forth to secure a director.

The Toy Symphony Orchestra, directed by Mrs. Robert Mayes, with the children's chorus under Miss Gilbert's direction, rendered a pleasing program at the school auditorium before a large audience.

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Lucchese, in Good Health, Triumphs Again

Ample proof that Josephine Lucchese, the beautiful young diva, has not only fully recovered from an attack of influenza which afflicted her while in Denver, but also that she has returned to the lyric stage in her usual degree of vocal and dramatic excellence is found in the triumphs she has scored in Detroit on the occasion of her rejoining the San Carlo forces in that city. Lucchese's illness had compelled her to cancel her St. Louis and Chicago performances, thus greatly disappointing her admirers in both places. News of her recovery, together with the assurance that she would appear in Detroit in Lucia and Rigoletto, was welcomed with enthusiasm by the music lovers of that



JOSEPHINE LUCCHESE
as Gilda in Rigoletto.

city, and for both performances the Shubert-Detroit Theater was packed and many people were unable to gain admittance.

Of Miss Lucchese's Lucia performance, the Free Press said: "Applause for Josephine Lucchese stopped the performance of Lucia. . . . The Mad Scene is usually the great climax if the coloratura is in good form, which Lucchese certainly was on this occasion. Despite an illness which has incapacitated her recently, she has returned to the company in remarkably beautiful voice. She sang sustained melody in notable manner, and when it came to the ornate, florid passages, her trill was particularly lovely, while the fluency, ease and brilliancy of the runs and higher staccato notes and the spontaneity of tone production and style gained her a real ovation."

The critic of the Detroit News had this to say in writing of Miss Lucchese's Lucia: "She sang the entire role very beautifully and acted it with considerable intensity. In fact, her whole performance would have done no violence to the traditions of any opera house in this whole, round world, and why an artist with such gifts should spend her seasons with a traveling troupe is one of the puzzles of the show business."

Lucchese as Gilda in Rigoletto also was welcomed with very eulogistic comments by the press. The Detroit News writes that "Miss Lucchese, demure in her blonde wig, made the evening's largest sensation with the Caro Nome, at which the house would probably be applauding yet if Mr. Guerrieri had not interposed with his orchestra. And enthusiasm was never better earned, for she gave the famous song a very distinguished performance, an absolutely flawless one, in fact, and it was but one episode of a singularly effective interpretation of a difficult and easily spoiled role."

The Free Press, among other things, stated that "Josephine Lucchese carried off the honors of the evening once more as Gilda in Rigoletto. Her Caro Nome aria came off in striking fashion; thereafter to the end she remained a favorite."

Miss Lucchese completed her season with the San Carlo Opera Company in Baltimore on May 2. May 4 she appeared in Traviata at the Philadelphia Academy of Music with the La Scala Opera Company. The gifted artist is now scheduled to leave for Texas, where she is booked for six concert appearances during the second half of May.

Thomas James Kelly's Summer Master Class

Regarding Thomas James Kelly's summer teaching at the Cincinnati Conservatory of Music, the Times-Star of that city, under date of March 21, had the following salient remarks:

The summer session of the Cincinnati Conservatory of Music will be enhanced by several master classes, which will prove great attractions. Thomas James Kelly, known far and wide for his exceptional gift of teaching singing, will conduct one of these classes, also a special class in normal instruction in vocal culture methods. Mr. Kelly will be assisted in this work by Mrs. Kelly, who is a singer and instructor of note and has been associated with her distinguished husband

for many years as his assistant. Usually Mr. and Mrs. Kelly spend the summers in Europe, where they make extensive research into musical lore, delving into musical libraries and returning with many choice additions to their already large and famous collection of unique, rare and exquisitely lovely old songs which make their programs during the winter season such rare enjoyment. Much of their collection will be used during the master class and will prove mightily attractive to students who could not make the expenditure of time and money to do their own research into the vast treasure house of Europe.

Dr. Carl Gives Interesting Lecture

A large and enthusiastic audience attended an interesting lecture in the chapel of the First Presbyterian Church, on Eleventh street, April 27, when Dr. William C. Carl gave one of his characteristic evenings, assisted by beautifully colored views, loaned by Dwight L. Elmendorf, distinguished travelogue-lecturer, to illustrate his talk. His subject was of unusual interest to music lovers, as well as historians and seekers after knowledge, for he offered a résumé of the musical life of Paris and of French music, including anecdotes and stories of the great artists from the early centuries to the present day.

As is his custom, Dr. Carl took his audience on a journey with him; guided them through the Latin Quarter, showing them various haunts of the music students and artists there; then to the churches of St. Sulpice, Notre Dame, St. Gervais, St. Eustache, the Madeleine, St. Clotilde and La Trinité, imparting to the eager listeners a wealth of information concerning the music and the great masters of the organ who presided there. Following came a visit to the Conservatoire, the Opera, the Institute, and up to Montmartre. Dr. Carl gave many of the "cries of Paris," telling of their application by various composers to their prominent works, notably that of Charpentier in Louise. The methods of French musicians were discussed, their characteristics and achievements, particularly the work of famous organists, symphonic writers and operatic composers. The home life of the artists and their methods of teaching were discussed in detail.

Dr. Carl has already given this address before the Philadelphia Music Club, the New York Clef Club and the College Girls Club of New York, achieving each time the same success that followed his delivery in the church chapel.

Elsa Alsen Reengaged

Elsa Alsen has been engaged to sing for the Pittsburgh Art Society next January. The soprano was heard in Pittsburgh three times during 1924-25. Her return dates next season also will include a pair of concerts with the Minneapolis Symphony Orchestra.

Braslaw Booked for First German Tour

Sophie Braslaw's German tour, her first in that country, is to start in Berlin on May 25.

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PITTSBURGH NOTES

Students of the piano, violin and vocal departments of the Wickersham School of Music were heard in concert in Carnegie Music Hall, Allegheny, assisted by Lleora Sage McKenna, dramatic soprano.

A musical program was given in the Garden Parlors, Northside, by the Progressive Music Circle, the leading musical organization of the Allegheny district. Henrietta Frank was chairman of the affair.

A distinct success was the recital presenting Ada Tchirkow, lyric soprano; Gaylord Yost, violinist, and Earl Mitchell, pianist. The affair was directed by Edith Taylor Thomson.

Rosing, Russian tenor, gave his initial Pittsburgh recital in Carnegie Music Hall, the closing unit in the Bortz series. Rosing impressed an audience of nearly capacity size.

A choral concert, presenting students of the Pittsburgh Musical Institute, was given in Carnegie Lecture Hall under the direction of Charles N. Boyd. The chorus presented Schumann's cantata, The Pilgrimage of the Rose, with Elsie Breeze Mitchell, soprano soloist.

The P. M. I. String Orchestra gave a program in the Lecture Hall, directed by Mr. Boyd. The following soloists assisted: Hazel Drake and Doris Eades, pianists; P. D. Porterfield, baritone, and Melvin S. Hemophill, pianist.

Helena Himes, soprano, and Irene Jones, pianist, were assisting artists in the organ recital given in Carnegie Music Hall, Northside by Casper P. Koch, city organist.

The final program of the Tuesday Musical Club was given under the direction of Charles N. Boyd, with Elsie Breeze Mitchell, soprano, and Donald McGill, baritone, assisting artists. Gertrude Martin Rohrer's The Wood Nymph, and Richard Kountz's Senerade, followed by an Echo Song, by J. Harold Weisel, were splendidly given. All three composers are Pittsburghers.

Mathilde Harding, pianist, was the guest soloist at the final program of the Mendelssohn Choir for this season. The choir offered Richard Kountz's Maud Muller, with Pierre DeBacher, viola player, assisting artist. Ernest Lunt conducted.

The Harvard Glee Club gave its annual Pittsburgh recital directed by Dr. Davison.

The Pittsburgh Apollo Male Chorus, under the direction of Harvey B. Gaul, gave a concert under the auspices of the Reformed Church of the Ascension.

A benefit recital for the Tsudo college for women was given with Tamaki Miura, Japanese soprano, as solo artist.

Mrs. Lean Powell Walkinshaw, soprano, was the principal artist in a concert given in the Carmel Presbyterian Church Auditorium, under the auspices of the Women's Welsh Club.

The fifth annual public school music festival in Spring Mosque, April 6 and 7, by the department of music of Pittsburgh public schools, was considered the most successful festival ever sponsored by that group. The school body was assisted by the Pittsburgh Festival Organ Association. A chorus of 300 girls and a like number of boys, with the combined high school orchestras of ninety-six members, were features of the affair. B. McM.

Mme. Kuyper's Activities Praised

In great admiration for her activities and work, the Marchioness of Aberdeen and Temair, who is in America as president of the International Council of Women, which is meeting in Washington, D. C., this week, writes the following to introduce Elizabeth Kuyper to the American public as composer and conductor:

Hotel Pennsylvania, April 23, 1925.
I have heard Elizabeth Kuyper in the Hague, Holland, in her own composition, cantata for women's choir, orchestra, recitation and solos, conducting her own orchestra. I also heard her in London in several concerts conducting the London Women's Symphony Orchestra, of which I was the honorary president, and which was founded and conducted by Mme. Elizabeth Kuyper. I believe that the Women's Symphony Orchestra of America is assured a great future under the capable leadership of this excellent artist. Lord Aberdeen and I have heard her concerts and her compositions with the greatest appreciation. The cantata for women's choir, orchestra, recitation and solos, which I heard at the Hague, Holland, 1922, to welcome The International Council of Women, was a very beautiful work, which had a very great success conducted by the composer, Elizabeth Kuyper, with her own orchestra. I can recommend this work warmly to women's clubs and all those interested in art and culture.

(Signed) ISABEL ABERDEEN & TEMAIR,
President of the International Council of Women.

I. M. T. A. Engages Bush Conservatory Orchestra

Substantial recognition of the artistic accomplishments of the Bush Symphony Orchestra in the past five years, under the capable baton of Richard Czerwonky, has come in its engagement for two concerts at the forthcoming convention of the Illinois Music Teachers' Association convention at Streator, Ill., May 22. The full orchestra of sixty-five members will present two attractive programs on Saturday, May 22, the final day of the convention, assisted by two soloists at each concert.

On May 28, Mr. Czerwonky will again conduct the orchestra in the final program of its Chicago series of concerts at Orchestra Hall. The soloists will be the winners of the Bush prize contest.

Richard Czerwonky, conductor of the Bush Symphony Orchestra, to whose efforts is due the success of the orchestra and the orchestral school of the Bush Conservatory in the past year, is well known in this country as violinist, composer and conductor. He was formerly concertmaster of

the Minneapolis and Boston symphony orchestras and for a long time has been interested in establishing a training school for symphony players, wherein they shall have actual concert routine and adequate acquaintance with modern symphony repertory.

FOREIGN NEWS IN BRIEF

(Continued from page 6)

TWO MORE GERMAN FESTIVALS

COLOGNE.—There will be a Reger Festival at Saarbrücken, May 11-13. There will be three orchestral concerts and the soloists include Alexander Schmuller and Bruno Eisner. The annual Rhenish chamber music festival at Castle Brunn will be held June 4-6. U.

DETAILS OF PRAGUE FESTIVAL

PRAGUE.—The official announcement of the Prague International Festival, taking place May 15-20, includes, besides the three orchestral concerts of the I. S. C. M., the programs of which have already been published in the MUSICAL COURIER, a performance of Leos Janacek's new opera, The Sly Little Fox, at the National Opera (May 19), one of Dukas' Ariane et Barbe-Bleue at the New German Theater (May 20), and a choral concert at which Vycpalek's Cantata of the Last Things of Man, for

chorus, solo and orchestra, as well as male choruses by various Czech composers will be heard. The three orchestral concerts will be conducted by Vaclav Talich, Alfredo Casella and Adrian Boult. Henri Prunières will hold three lectures on modern music in connection with the festival. M. U.

DETAILS OF MUNICH FESTIVAL PLAYS

MUNICH.—The Munich Festival Plays this summer will be confined to works of Mozart and Wagner, namely Così fan tutte, Entführung, Figaro, Don Giovanni, Magic Flute, and Meister-singer, Rheingold, Walküre, Götterdämmerung, Parsifal, Tristan. Don Giovanni, Magic Flute and Tristan will have completely new mountings. The prices for the Wagner performances (all in the Prinzregententheater) are twenty marks (\$5) each, irrespective of position; those for the Mozart operas (in the Residence Theater) range from six to thirty-five marks. N.

Reception at Institute of Musical Art

Serge Rachmaninoff, Miss Rachmaninoff, and Prince and Princess Wolkonsky, son-in-law and daughter of M. Rach-

maninoff, were guests of honor at a tea at the Institute of Musical Art, April 25. The students, members of the board of trustees, and friends of the Institute were guests. Dr. and Mrs. Frank Damrosch received. A musical program was given by three of the students. Anna Levitt played a sonata by Rachmaninoff, Morrella Cianci sang four songs, and Franz Hone played a violin concerto by Hanz Pfitzner.

Weingartner Honored by Philharmonic

VIENNA.—Felix Weingartner has returned to Vienna to conduct the two remaining Philharmonic concerts of the season, and his presence has given rise to a report printed in a local daily to the effect that the celebrated conductor had accepted an invitation from the government to become director of the Staatsoper. In an article published today by the Neues Wiener Journal, Weingartner denies his intention to return to the post which he held thirteen years ago. At this morning's rehearsal, the return of Weingartner to his desk at the Philharmonic Orchestra brought him an ovation from the members of the organization of which he has been permanent conductor for seventeen consecutive years. Weingartner replied with a cordial speech of thanks. P. B.



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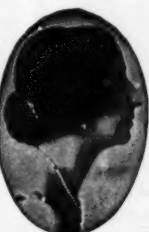
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JOHN OPENSHAW, COMPOSER OF JUNE BROUGHT THE ROSES, TELLS OF HIS PLANS

John Openshaw, fortunate composer of the popular and successful June Brought the Roses, and the no less popular and successful Love Brings a Little Gift of Roses—two great Rose songs—sailed for Europe on the Majestic on May 2. Before leaving he honored the MUSICAL COURIER with a visit, and was gently chided for the rarity of them.

Upon which he explained that America impressed him as being a lovely land, but oh! what a land of distractions! There was so much to do and so much fun in doing it that much was necessarily left undone or put off indefinitely.

Openshaw certainly loves New York. He says he knows of no city where he feels more entirely at home, of no city where he would be more contented to make a long stay. Perhaps, he says, this is because everybody here is so hospitable. He was royally treated here, and he found the city altogether fascinating. He finds the life delightful and the air stimulating and invigorating to a degree.

For that very reason—or all of these reasons put together—he does not find it a good place for creative work. For that he needs not stimulation, activity and excitement, but placidity, quiet, tranquillity. Especially, he says, he likes the companionship of people who are placid and tranquil, who put him into the quiet state when one dreams beautiful melody.

Change, too, is useful to him in his creative work. Also, he likes it! He is a born traveler. Like so many Englishmen, he likes to drop a few things in a bag and start for the antipodes. In fact, two or three years ago, he did drop a few things in a bag, including, no doubt, a fat letter of credit, and started around the world.

He came across to Canada, went to Japan and China,

to the Philippines, to Australia and New Zealand, thence to Africa, which he traversed up and down and around, and then returned to his native England—not his native London, for he is not a Londoner but a North Countryman, up near the Scotch border—and looks it.

Openshaw came to America last September with the object of looking after the sale of his compositions. The compositions were in good hands and were making a brilliant record, but it was a personal satisfaction to the composer to get about in restaurants, theaters, picture houses and so on, and satisfy himself that his music was liked and was being played and sung with persistent frequency.



JOHN OPENSHAW.

When he found that he heard June Brought the Roses everywhere he went he was satisfied that it was a real success.

Openshaw has an opinion as to what kind of music succeeds that is interesting. He says that a song must, of course, be vocal, attractive to singers, but it must also be orchestral. Even when a large number of singers are regularly using it in vaudeville and picture houses, and reaching in this way a very numerous public, there is a still larger public that gets the tune at least, if not the words, through the medium of the orchestras. It not infrequently happens that people will get to whistling the tune in this way before they even know the name of it. Then they get the name from a singer who is using it. It is necessary that they should somehow get the name, and this they will be introduced to directly or indirectly from the singers, but there is no doubt the orchestra aids materially in making the tune familiar, and the more orchestral the tune the better will be its sale.

Openshaw thinks also that a good interpretation is very

essential to a new song. After it is once well known and thoroughly familiar the interpretation makes very little difference, but when it is new it must be "put over" in a manner to catch the public's attention. This is especially true when the music is not strongly rhythmic. Also the title must be clearly announced, or the words must carry the title and be distinctly pronounced so that people can get it. For people will never ask the name of a thing. It must be given to them. They will never make any effort to get it.

The most important parts of a song, according to Openshaw, are the title and the refrain. The title must say something, and the refrain must be so catchy as to leave no one untouched.

June Brought the Roses certainly satisfies these qualifications, and it has taken its place among the songs that matter today, and is rapidly growing. It is the sort of song that suits the voice and also sounds well on the violins. All the orchestras are playing it.

From New York Openshaw goes to London and then on to Paris where he will spend the summer. He will write, of course, but whether he will turn out another big hit or not is in the hands of the gods. Considering his records, however, there would seem to be little reason to doubt it, and his admirers will await the new work with interest.

SAN ANTONIO NEWS

SAN ANTONIO, TEX., April 9.—Mary Jordan, contralto, on March 23 completed a course of three lecture recitals, the others having been given March 9 and 16. The first was devoted to songs by German composers; the second to Russian, Hebrew and Little Russia, and the third to folk, French and American songs. The lectures were presented in a most interesting manner. Julien Paul Blitz, cellist, assisted on the Russian program. Mme. Jordan's voice is beautiful, with its smoothness, dramatic power and fine interpretative ability. The capable accompanist was Walter Dunham. The recitals were given under the management of Adeline Bardenwerper, who is in charge of the Texas tour of the artist.

Elizabeth Spencer, soprano, assisted by Lucile Collette, pianist and violinist, appeared in an interesting program, March 11, at the Scottish Rite Cathedral.

An interesting program was given when the Self Culture Club celebrated its twenty-fifth anniversary by Mrs. Joseph Choate King, soprano; Mrs. L. L. Marks, soprano, who also accompanied Mrs. King, and Marjorie Will, reader.

The juvenile department of the Tuesday Musical Club, Mrs. W. D. Downey, Jr., chairman, met March 9. Eloise Richey, the president, presided. Lulu Grisenbeck gave an encouraging talk and seventeen of the members contributed to the program, which was arranged by Lois Lentz.

The junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, met March 14. Announcement was made that a chorus will be formed with Mrs. Lou Herrington, a patron member, as director. The program featured Scandinavian music. A talk on the subject was given by Miss Grosh and ten members contributed to the program.

The following advance organ students of John M. Steinfeldt, of the San Antonio College, appeared in enjoyable program on March 15. Gladys Deacon, Jack Bain, Ada Rice, Edna Krueger and E. M. Daugherty. Olivia Schawe, soprano pupil of Henry Jacobsen, assisted.

Walter Dunham, official organist at the Scottish Rite Cathedral, gave a program on March 15 before an appreciative audience.

The San Antonio Oratorio Society, Walter Dunham, director and accompanist, sang Dubois' Seven Last Words of Christ, March 16. The soloists were Betty Longaker Wilson, soprano; Charles Stone, tenor; Warren Hull, baritone, and Edward McKenzie, bass.

Axel Skovgaard, Danish violinist, appeared in recital on March 16 under the auspices of the young people's committee of Travis Park Church. The accompanist was Alice McClung-Skovgaard.

At a meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, held March 17, a program of music from light operas, under leadership of Frances Skinner, was given by Mrs. Maury Maverick, pianist; Betty Longaker Wilson, soprano, and Eric Harker, tenor, with Catherine Clarke, as accompanist.

Eric Harker, tenor, with Oscar J. Fox at the piano, presented a group of Cowboy Songs, by Mr. Fox, and two Irish songs, at a meeting of the Business and Professional Women's Club, Sadie Hinkle, president, on March 17.

S. W.

Ersily Caire in Recital

Alice Ives Jones presented her pupil, Ersily Caire, in a violin recital on April 24 in Studio 839, Carnegie Hall. Miss Caire was assisted in the Brahms A major sonata for piano and violin by Dr. Nicholas J. Elsenheimer and in the other numbers by Mrs. George Folsom Granberry. The young violinist is a daughter of Mrs. C. M. Caire, secretary at the Granberry Piano School.

Schelling to Work on Opera This Summer

Ernest Schelling's summer will be divided between Albania, where he will work on his opera with the librettist, Arthur Train, and his villa in Celigny, Switzerland. Mr. Schelling plans to return to this country about November.

Cecil Arden in Canton

Cecil Arden, of the Metropolitan Opera Company, was soloist with the Canto Club of Marion, Ohio, on May 6.

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MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.

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MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.

ISABEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.

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Edouard Hesselberg Honored

The Cameo Salon met recently at the home of Edouard Hesselberg in Chicago when the salon commemorated the golden anniversary of the host as a pianist. Mr. Hesselberg began his musical education at the age of four. A Russian



EDOUARD HESSELBERG.

program was presented by Mr. Hesselberg, who is not only a well known pianist, but also a composer of merit. He played his own compositions and was also heard in works by Moussorgsky, Rachmaninoff, Balakireff and Rubinstein. On the same program appeared Serge Borowsky, who sang arias from Russian operas; Maria Dnieprova, who sang Russian Gypsy songs, and Vera Zemeleva, who appeared in Russian folk dances. All the artists were in Russian costume; likewise the ladies on the reception committee. The program was prefaced by Thomas C. Jamieson, who spoke on the literature, poetry and legends of Russia.

Morgana Stars Again in Salem

"Miss Morgana will be remembered as the soloist at another oratorio concert given here two years ago, at which time she sang her way into the hearts of music lovers who were out in great numbers last evening. The hearty welcome she received upon her first appearance bespoke the anticipation with which her audience had awaited her return appearance, and the enthusiasm shown after each of her songs, of the great pleasure received from her singing. Not only has Miss Morgana a voice of exquisite tone and range, but it is rare in its expressive and emotional qualities. Her program was an especially delightful one, beautifully rendered and well-chosen as to variety." The foregoing appeared in the Salem Evening News, Salem, Mass., April 17.

Marie Miller and Pupils Sail in May

Marie Miller, a charming young harpist, was heard in recital recently in Sewickley, Pa., and the April 11 issue of the Sewickley Herald had an enthusiastic account of the fine art she displayed. "She played as a painter wields his brush," said the Herald critic, "making exact and well thought out pictures of each of her great variety of subjects, from the old classics, through clever arrangements of French folk songs, the rugged Volga Boat Song (which had to be repeated), on to the dreamy Debussy numbers and modern composers, ending by request with the beloved Negro spiritual, Deep River. Her brief interpretations given before each were delightfully helpful." Early this month Miss Miller will sail for Paris with six of her pupils.

Northrup's Singing "Finest of the Evening"

Such was the opinion of the Montreal Gazette following Margaret Northrup's appearance in Montreal on April 10 in The Messiah and the St. Matthew Passion. The complete tribute follows: "Miss Northrup possesses a beautiful voice of surprising power and sweetness. Her notes were clear as a bell and the texture of her tone seemed to improve the higher she went until, when in the lofty parts of the scale, her voice filled the hall with some of the finest singing of the evening."

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ROSSINI—THE SWAN OF PESARO

(Continued from page 7)

for him labor and effort ceased, and he gave himself over unreservedly to the enjoyments of the flesh. His Will provided that the major part of his rich estate should go "to the devoted wife whom I adore." Three million lire (at that time equivalent to \$600,000) was left to found a free Conservatory of Music in his native Pesaro. I started to copy in my note book some interesting points from the Will when the crabbed old woman flew into a rage, and informed me in no uncertain tone and manner that note taking was positively forbidden in the Rossini House. I told her my memory was feeble, at the same time handing her a ten lire note (equivalent to 44 cents.) The change was magical; she at once became pleasant and helpful, and permitted note taking ad libitum. Among the many portraits was the young and beautiful Adelina Patti, and the celebrated prima donna, Isabella Angelica Colbran of Naples, Rossini's first wife.

In the antique shop I tried to purchase a photograph of the Rossini House, but the blonde, blue eyed young man in charge did not have one nor did he know where one was to be obtained. I knew he was not a native of Pesaro by his foreign blue eyes, the only pair I saw in this entire dark eyed, dark skinned town.

BARBERS

The next day I lunched at the Hotel Rossini. Its interior is small and square and white, and with French windows looking out upon the Via Branca, the main business street of the old town. A tiny table was arranged for me directly in one of these windows, and had my arm been but a few inches longer, I might have reached into the barber shop across the street, and helped myself to a bottle of French rumfury. The food was excellent, likewise the wine. For dessert there was a "Savarin a la Rossini," which the waiter grandiloquently described, as "music in the inside, dedicated to the epicure, oh, so long ago!" This recommendation and my own curiosity resulted in an order. It turned out to be what I should call an ordinary cream puff.

Upon the wall hung the famous caricature of Rossini, which is to be seen everywhere in Pesaro. The picture represents the fat and well-fed Rossini in the act of welcoming his favorite children, The Barber of Seville, The Turk in Italy, Cinderella, and William Tell, to meet and join at a table of hot steaming spaghetti, his good friends Wagner, Meyerbeer, Spontini, Donizetti and Bellini. This same picture I saw next in a pharmacy window done in bright reds, yellows, and greens, and used as an advertisement for certain liver pills with the advice that "if you take these liver pills, you can eat as much as Rossini." And I next saw it in a book store, also used as an advertisement. When the proprietress noticed my interest, she brought out to me from her lodgings in the rear, her most valued treasure. After unwinding several thicknesses of toweling, she showed me, framed in glass, a letter from Rossini to her father, and an accompanying photograph of the composer. It read:

Mr. Edward Semprucci,
Book and Paper Seller,
Pesaro, Italy.

Honorable Mr. Semprucci:

I thank you infinitely for the picture sent me, by you, representing the house where I was born. Please accept in exchange my old image.

I hope this image may give you as much pleasure as I feel in offering it to you.

Your grateful compatriot (of pure blood),
G. ROSSINI.

P. S. The binding (all Parisian) of the prose and rhymes which I now have under my eyes, a generous gift made me by the city of Pesaro, has surprised and delighted me. Oh, dear fatherland! Passy de Paris, 19th June, 1864.

The old lady took great pride in this keepsake, and it was her life and joy to have her father called "Compatriot" by Rossini. Although my comprehension of Italian terms is limited, I am quite certain that the term compatriot, has, to the Italian, a more intimate significance than it has to us. I studied the fat caricature once more, and asked her if it was quite true, Rossini's adoration of what he ate; and she sighed and answered, "Yes, for what love is to the heart, his appetite was to his stomach."

(To be concluded next week)

Fifth Annual Convention of Penn. State Council, N. A. O.

The fifth annual convention of the Pennsylvania State Council, National Association of Organists, will be held in Pottsville, Pa., June 2-3, according to an announcement made by Dr. William A. Wolf, president, of Lancaster, Pa. This will be the first occasion in the history of the N. A. O. that a two-day session was planned by a State council.

Mrs. W. P. Strauck, of Pottsville, chairman of the program committee, is planning an attractive program to include conferences relative to organ builder's art; choir mastery; various phases of Ecclesiastical music; artistic organ playing by noteworthy recitalists, and playing the silent drama. The social feature will include the usual get-together meetings, luncheons, banquet, and a pilgrimage to the various churches and theaters.

A four manual Casavant organ at the Second Presbyterian Church will be at the disposal of organists for recitals and demonstrative conferences. The executive committees are: Isabel Preason Fuller, Bethlehem, Pa.; Mrs. W. P. Strauck, Pottsville; Ernest H. Artz, Reading; Charles N. Boyd, Pittsburgh; Charles W. Davis, Easton; J. Frank Frysinger, York; Charles Heinroth, Mus. Doc., Pittsburgh; Roscoe Huff, Williamsport; Arthur B. Jennings, Sewickley; Alfred C. Kuschwa, Harrisburg; Edwin Kocher, Allentown; Frank A. McCarrell, Harrisburg; William Rees, Allentown; William Z. Roy, Lancaster; S. Wesley Sears, Philadelphia; and the following officers: William A. Wolf, Mus. Doc., president, Lancaster; Dr. John McE. Ward, first vice-president, Philadelphia; Henry S. Fry, second vice-president, Philadelphia; Rollo F. Maitland, secretary, Philadelphia; Charles E. Wisner, treasurer, Lancaster.

Sunday Symphonic Society Plays American Works

Two new works by American composers were played by the Sunday Symphonic Society under the direction of Josiah Zuro. There was a symphony by Dr. J. J. Schneider, of Brooklyn, and a symphonic poem by Carl Beutel, head of the

department of music of Greensboro (N. C.) College. Both of these compositions were submitted through the American Composers' Contest which is being conducted by the American Symphonic Society. So far Mr. Zuro states that seven manuscripts have been played, publicly or privately. At the close of the season \$100 will be awarded for the most popular work.

Tollefsen Pupils' Recital

An interesting recital was given by pupils of Carl H. and Augusta Tollefsen, at the Apollo Studios, Brooklyn, on April 24. Laura Schneider, Maren Aalbu, Elva Pohlmeier and Anne Seaman played violin quartets by Mozart and Scotson-Clark. Erik Lehom gave a violin solo by Bohm, and Edith Markowitz, eleven years old, contributed Bach's prelude in G major, and, with Mme. Tollefsen at a second piano, Mozart's concerto in A major, both with fine artistic rendition. Elva Pohlmeier offered Dancla's First Solo de Concert, op. 77, for violin, and Ruth Hammer added piano selections by Godard, Scarlatti and Chopin. Young Rubin Schuchman (nine years old) played Kela-Bela's Hungarian Idyl with such fine interpretation and technic that he roused the audience to enthusiasm. Eleanor Sherman rendered Schumann's Knight Rupert, Haydn's F major sonata and Durand's E flat major waltz.

The young pianists, Edith Markowitz, Ruth Hammer and Eleanor Sherman, received medals for their performances in recent Music Week contests, in their respective divisions. Laura Schneider and Anne Seaman rendered Dancla's symphony, No. 3, for two violins, and Maren Aalbu contributed The Valse Triste (Sibelius) and De Beriot's concerto No. 9 (first movement), exceptionally well done. Edith Pomeranz played piano selections by Schumann, Grieg, Kreisler and Weber, with fine technic and excellent interpretation. Julia Tennenbaum showed her remarkable skill as a violinist in Bohm's cavatina and d'Ambrosio's canzonetta. Ogden Dingwell displayed fine tone-coloring and true technical skill in Chopin's Funeral March and Debussy's Golliwogs' Cake Walk. Laura Schneider played remarkably well Ave Maria (Schubert-Wilhelmj), with Mme. Tollefsen at the piano, and Russian Dance by Edmund Severn. Edith Roos added piano selections by Beethoven, Brahms and Moszkowski, and David Eigenfeld played Scenes de la Czaradas (Hubay). The classical numbers, so well rendered by all, and the players' technical training, poise, sense of touch and artistic feeling, showed the pupils to be in the right hands to develop into real artists.

Verdi Club's Annual Rose Breakfast

Rain, showers, heavy mists, and then some more of the same did not prevent nearly 250 members and friends of the Verdi Club, Florence Foster Jenkins, president, from journeying via buses and private cars to the beautiful Westchester-Biltmore Country Club on April 30, where the annual Rose Breakfast was enjoyed, with Emme Maak as chairman.

Rose petals on the white linen, rose dolls with "fortune slips" for every diner, an enjoyable program of music (and not too much of it), short remarks by every guest of honor, all combined to make the affair notably successful. Mrs. Jenkins received in line with her honor guests, who were Princess Zizianoff, Mrs. Theo. M. Hardy (Cleo), Mildred Holland (who distributed special favors), Edith B. Pierson (Manhattan Study Club), St. Clair Bayfield, Lillian Croxton and daughter, Peggy Croxton (sometimes mistaken for sisters), Maxime Mongendre (Consul General of France), Mme. Formenti, F. W. Riesberg (MUSICAL COURIER) and Mrs. Riesberg, Miss Decker, Mesdames Chatterton and Crumb, Ruth H. Davis, Lillian Frances Fitch, Josephine Beach, who read names of paid-up members, and also the club history, season 1924-1925, and Major Crumb. Mrs. Jenkins introduced each guest to the assembly, and Major Crumb read a toast to the president. There was dancing between courses.

Features of the program included enjoyable duets sung by the Fusons; Aida arias sung with gusto by tenor Filippo Culcasi; duet from Il Trovatore, well done by Claire Spencer and Mr. Calcasi; a dashing Terpsichorean Spanish dance by Hilda Kutsukian, and gracefully charming interpretative dance by youthful Hope Chandler, Ida Grasseli playing all accompaniments most capably.

Institute of Musical Art Concerts

The Institute of Musical Art is a beehive of activity with its large number of students' recitals. On May 2, in the concert hall of the institute, a recital by vocal students and the choral class was held. On May 4 (evening) Winifred Merrill (candidate for certificate of maturity) gave a violin recital, playing numbers by Beethoven, Glazounoff, Bloch, Renard and Brahms-Joachim. Ronald Murat, candidate for a teacher's diploma, also gave a recital on May 4 (evening). On May 5 (evening), Franz Hone played at his recital the concerto in B minor, op. 34, by Hans Pfitzner, and also the concerto in E minor, op. 7, by Kurt Otterberg. On the evening of May 6 the Madrigal Choir, Margarete Dessoff director, gave a recital of madrigals of the sixteenth and seventeenth century. On the evening of May 7 Frances Hall, candidate for certificate of maturity, played a program containing works by Beethoven, Haydn, Schumann, Chopin and Liszt.

John A. Hoffman Now President of Ohio M. T. A.

John A. Hoffman, of the Cincinnati Conservatory of Music, has been elected president of the Ohio Music Teachers' Association for the coming year, the election taking place at Columbus. Ella May Smith was made an honorary president for life, while Ernest Bloch, of the Cleveland Institute, was made first vice-president, and Adolph Hahn (Cincinnati) second vice-president. Among the directors are Wilson G. Smith, of Cleveland, and Frederick Lewis Bach, of Springfield, who have been elected for a term of three years.

Next year's convention will be held in Cincinnati in conjunction with the Ohio Federation of Music Clubs, with which the Ohio Music Teachers' Association voted to affiliate itself.

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MYRNA SHARLOW WITH HER SON AND HEIR.
Myrna Sharlow, of the Chicago Opera, in private life Mrs. E. B. Hitchcock, with Edward Bering Hitchcock, Jr., the fifth Edward in direct line, the eldest son of the eldest son in each and every instance. His grandfather four generations back was president of Amherst College, and his grandfather three generations back was dean of the faculty when President Coolidge was a student there. Papa Hitchcock is managing editor of *The Review*, Decatur, Ill. His mama did not sing with the Chicago Civic Opera last season but has resumed her professional work in a spring tour of recitals through the Middle West and has also been singing joint recitals with Virgilio Lazzari, basso (Frank St. Leger at the piano), and with the Chicago Operatic Trio, composed of Lazzari, Forrest Lamont and herself. Edward Bering Hitchcock was born, by the way, December 28, 1924, and the picture was taken when he was eight weeks old.



AUGUSTA LENSKA,
Chicago Opera contralto, keeps up the habit of her native country, the Cape Colony, South Africa, of exercising on horseback at least an hour every day before breakfast. The photograph was taken April 25, in Lincoln Park, Chicago. Her mount is the South African thoroughbred, Good Hope, which was sent her by her father, who resides in the neighborhood of Oudtshoorn in the Cape Colony. He is widely known as a great breeder of thoroughbreds and a special kind of ostriches. (Burke & Koretke photo.)



HANS KINDLER,
Dutch cellist, who sailed on April 22 on the *Mauretania*. Mr. Kindler will spend most of his time while in Europe at his home in Senlis, near Paris, where he will rest and prepare programs for next season. He gives two recitals in Paris, on May 22 and 24, and will play in London on May 28. He returns to America on June 30, and will be heard here in recital and concert during the entire season. (Bain News Service photo.)



ETHEL LEGINSKA,
pianist, composer and conductor, who will visit England, Germany and France while abroad, but will not concertize extensively as she expects to devote most of her time to rest, composition and preparing her programs for next season. She returns to America about the middle of July in time to conduct the Los Angeles Philharmonic at the Hollywood Bowl. Next season she will also conduct four concerts of the Boston People's Symphony and negotiations are under way to bring this orchestra to New York for a concert under her direction. She will also be heard in numerous piano recitals, and her latest work as a composer, the *Six Nursery Rhymes*, which were heard here recently at the Franco-American Musical Society concerts and in Boston at a performance of the Boston People's Symphony Orchestra, will be published by the John Church Company. (Bain News Service photo.)



LEON SAMETINI, JR.,
son of Leon Sametini, well known violinist of Chicago and instructor at the Chicago Musical College.



WILLEM MENGELBERG,
Dutch conductor of the New York Philharmonic, caught in a spare moment in front of the new Lincoln Memorial, Washington.



WHAT HAPPENED TO AN OPERA HOUSE.

There is a housing shortage in other cities besides New York—in Athens, for instance. Here is the "Golden Horseshoe" of the National Opera House at Athens, Greece, as it looks today. Athens has increased its population by some 250,000 refugees in the last two years, and it has been a hard struggle to find a place to put them. Some of them, as the picture shows, have been quartered in the boxes of the opera house. (Times Wide World Photo.)

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES SYMPHONY
CLOSES SUCCESSFUL SEASON

Ordóñez Heard With Woman's Symphony—Werrenrath and Schipa Give Concerts—Ellis Club Gives Final Concert—Local Happenings

LOS ANGELES, CAL., April 17.—The last symphony concert pair were given April 10 and 11. An unusually beautiful and interesting program marked the event. Of special interest was the premier of Henry Schoenfeld's American Caprice, which was dedicated to W. A. Clark, founder and backer of the Philharmonic Orchestra, and was conducted by the composer. Steering away from the ultra modern, he has achieved a beautiful and musically composition. He was the recipient of an ovation from the audience. The Brahms symphony No. 2, in D major, op. 73, opened the program. The allegretto movement was especially attractive, the theme for oboe played skillfully by Henri deBusscher who was roundly applauded. The L'Apprenti Sorcier of Dukas was an enchanting number, delightfully interpreted. Wagner's prelude to the Mastersingers closed the program. Mr. Rothwell conducted with his usual skill and was applauded to the echo.

ORDÓÑEZ WITH WOMAN'S SYMPHONY

On April 14, the Woman's Symphony Orchestra, under the baton of Henry Schoenfeld, the veteran conductor, and Walter Henry Rothwell, visiting conductor, gave the final concert of the season, with the young Mexican artist, Salvador Ordóñez, as soloist, who played the Ponce concerto for the piano. The audience enjoyed it greatly as the artist played with fire and skill. For his second appearance he gave four numbers, one of which was a Schoenfeld composition. This young man is a skillful musician with a fine technic and touch. The orchestra offered the Wedding March from the Midsummer Night's Dream, Mendelssohn; symphony in D major, Mozart; the Bach Air for the G String, Serenade for the flute and strings, Schoenfeld, the solo played by Helen Mead-Little. The Fantasia Orientale by Clerbois closed the program. There was a marked improvement noticeable in the work of the orchestra. Great credit is due to Mr. Schoenfeld for his work with them.

REINALD WERRENATH

April 13, Reinald Werrenrath gave his annual program at the Philharmonic, under the management of George Leslie Smith, to a full house. This popular baritone sang as always with beauty of voice and fine interpretation. His rendering of Bach and Mozart was scholarly, but the audience possibly liked him best in the Wreck of the Julie Plante by O'Hara and the Damosch Danny Deever. He sang a large number of encores.

TITO SCHIPA

April 16, Tito Schipa gave his final program in the Philharmonic Auditorium. The house was crowded and the art of Schipa was never more in evidence. He was generous to demands for encores.

ELLIS CLUB'S FINAL CONCERT

The Ellis Club gave the last concert of their thirty-seventh season to a packed house in the Philharmonic Auditorium, April 15. The club was assisted by Roland Paul, tenor, Maurice Amsterdam, cellist, Mrs. Henion Robinson, accompanist, and supported by fifty of the Philharmonic Orchestra players. As usual J. B. Poulin conducted. This men's chorus is an outstanding musical organization in Los Angeles and its programs are always of high artistic merit.

NOTES

The final open air concert in the Coliseum, by the Philharmonic Orchestra, which was postponed because of the rain, will be given April 19. This will mark the final appearance of Conductor Walter Henry Rothwell until the season opens in the fall. He leaves shortly after it to conduct the premiere of the opera, The Echo, given June 9 in Portland, Ore., under the auspices of the National Federation of Music Clubs which will convene there then. From Portland Mr. Rothwell will go to New York and cross to Europe where he has been invited by Willem Mengelberg

to conduct his Amsterdam Concertgebouw Orchestra this summer.

The Zoellner Music School is booking pupils for the second masterclass of Albert Ruff, vocal pedagogue.

Merle Armitage states that Misha Piatro, Russian violinist, will hold a masterclass here this summer.

Grace Senior Brearley, pianist, gave the last of her series of programs on April 15.

Earl Stone was heard in his senior piano recital of the College of Music of the University of Southern California, assisted by Dorothy Reel, soprano, at the Touchstone Theater, U. S. C., April 15.

Ben Whitman, violinist, and Helena Lewyn, pianist, gave their second sonata recital in the Friday Morning Club Auditorium, April 15. These artists are doing some unusual work that has attracted the attention of Los Angeles.

The Los Angeles Public Library has just received a gift of fifty-five volumes of music from the collection of Frederick K. Stearns, of Beverly Hills, deceased.

Richard Hageman is engaged as general music director of the Los Angeles Grand Opera Association this fall and George Leslie Smith and Merle Armitage announce that they will jointly sponsor a masterclass in voice training and coaching by him in September.

B. L. H.

SAN FRANCISCO IS THRILLED
BY ROSA PONSELLE'S ARTISTRY

Schipa Proves a Veritable Delight—Werrenrath Receives Warm Welcome—Notes

SAN FRANCISCO, CAL., April 21.—Despite it being Easter Sunday, about 2,000 withstood the call of the open rather than miss Rosa Ponselle's only recital here this season. It did not seem a sacrifice to have foregone the out-of-doors for the large audience was enthusiastic from start to finish. It is easy to understand why Miss Ponselle has been such a sensation in opera. With her magnificent voice, perfectly controlled, her temperament finely guarded, Miss Ponselle proved able to run the gamut of emotions. Stuart Ross, at the piano, contributed additional enjoyment to this recital, given under the management of Selby C. Oppenheimer.

TITO SCHIPA WELCOMED

Tito Schipa returned to San Francisco and in the New Columbia Theater, April 19, gave another of his inimitable recitals. To lovers of vocal art the singing of Tito Schipa was a veritable delight. Owing to his previous concert and operatic appearances in this city, Mr. Schipa has become a genuine favorite and his many admirers, who packed the theater, were enthralled by his art and lavished upon him unstinted applause. Jose Echaniz was the accompanist and soloist who received just recognition. This was also managed by the Oppenheimer office.

WERRENATH IN SONG RECITAL

Reinald Werrenrath gave his annual song recital here on April 20, in Scottish Rite Hall, under the direction of the Elwyn Concert Bureau. It was a sold-out house; the audience giving Mr. Werrenrath a hearty reception. Mr. Werrenrath proved himself a baritone of rich, resonant voice and fine musicianship. His personality, by no means the least of his attractions, established him with his audience from the first. Everything he did was distinguished for its finesse and adherence to artistic standards. He chose a program of diversified character, interpreting it in a manner to satisfy the most critical.

NOTES

Harriet Murton, soprano, received well merited recognition at the California Theater when she was soloist at the concert on April 5.

The Musicians' Club of San Francisco, of which William Edward Chamberlain is president, gave another unique and interesting dinner, making Dr. H. J. Stewart of San Diego and Earl Tower of San Jose the honored guests. After the banquet a musical program was interpreted by Sigmund Beel, violinist; Nathan Firestone, violist, and Raymond White, pianist.

Victor Lichtenstein concluded a series of instructive lectures on the symphony programs of the season. It is to be hoped that similar discourses will be given by Mr. Lichtenstein next season.

Carol Nicholson, contralto and vocal teacher, presented her pupil, Helen Gates Cochran, in a studio recital.

Emily Lancel sang for the Thursday Musical Club of San

Rafael when this organization met at the home of Mrs. Almer Newhall. Miss Lancel was accompanied by Audrey Beer Sorel.

Jack Murphy, gifted violin student of Otto Rauhut, created an excellent impression at a recent concert of the Pacific Musical Society's Junior Auxiliary. He possesses a fine tone and plays with spirit and enthusiasm.

William J. McCoy, one of California's prominent teachers and composers, presented two well prepared and accomplished pianists at his third studio recital, Maurine Boone and Pencilla Smith.

Giacomo Spadoni, assistant conductor of the Chicago Civic Opera Company, has arrived to take charge of the preliminary rehearsals of the opera chorus. Mr. Spadoni has been associated with the San Francisco Opera Association since its first season.

C. H. A.

Gescheidt Singer Sings for Radio

Ethel Dobson, coloratura soprano (artist-pupil of Adelaide Gescheidt), broadcasted recently with much success from Station WPG, Atlantic City. Letters of appreciation of her artistic singing and beautiful voice have been received at this station, even from Nova Scotia. "Especially wish to thank Miss Ethel Dobson for her magnificent rendition of La Traviata and Carry Me Back to Old Virginny." "It gives me great pleasure to advise you that although I felt for a long time that soprano singers should be disbarred from the radio, I now admit my mistake since hearing Ethel Dobson, who gave many people here quite a thrill. She has a very wonderful voice." "The singing of Miss Dobson was wonderful. I should like to know when she is going to give another program, and feel sure it will be soon if you realize how her singing is appreciated." These were but a few of the communications sent in.

Miss Dobson's concert work is constantly increasing and she is becoming more and more in demand. March 6 she sang in Atlantic City at a Kiwanis Club luncheon, when her singing of Somewhere in the World brought the clubmen to their feet amid a din of applause.

Ethelynde Smith in Fifth St. Louis Recital

Ethelynde Smith gave her fifth recital in St. Louis when she sang at the Missouri School for the Blind on April 16. In a letter from S. M. Green, the superintendent of the school, the soprano is praised as follows: "Miss Smith displayed an exquisite quality and flexibility of voice in the arias One Fine Day from Madame Butterfly and The Spring Song of the Robin Woman from Shanewis by Cadman. She gave an excellent rendering of an Old Buddhist Chant and Tu Espera by Fuentes. She created the atmosphere for her songs by her inimitable interpretations. Her enunciation was so clear that none of the text was missed. She was particularly happy in contrasting style of songs by American composers and was delightful in her rendition of the children's songs."

Jubilee Concert at Zeckwer-Hahn Academy

The Zeckwer-Hahn Philadelphia Musical Academy announces its fifty-fifth jubilee concert to be held at Witherpoon Hall on the evening of May 8. The concert will be given by the Students Symphony Orchestra of seventy members, under the direction of Frederick Hahn, and will be assisted by John Quine, baritone; Earl McDonald, pianist, and Leo Schulz, cellist. An interesting feature of the program will be the presence of Leopold Auer, Herbert Witherpoon, Leo Ornstein and other distinguished guests of the Academy.

On the evening of April 22 Mr. Quine gave a song recital at the Academy, accompanied at the piano by Joseph W. Clarke.

Szigeti in Twelfth Paris Recital

Joseph Szigeti made so great a hit with his performance of the Beethoven concerto in Paris recently that he is to give an additional recital in that city on May 14. This will be his twelfth Paris recital. Mr. Szigeti, who makes his first American tour next season, has forwarded to Concert Management Arthur Judson his repertory of works with orchestra. Among the novelties in the list are a poem for violin and orchestra, dedicated to Mr. Szigeti by Templeton Strong, the American composer who has been living abroad for many years, the Prokofiev concerto and the Busoni concerto.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending April 30. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Composers Music Corp., New York; Carl Fischer, Inc., New York agents)

Petite Etude (Robert Schumann), transcribed for harp by Marie Miller.

Chanson de Guillot-Martin (harmonized by A. Perilhou), transcribed for harp by Marie Miller.

Melody (Robert Schumann), transcribed for harp by Marie Miller.

Prelude in C minor (Chopin), transcribed for harp by Marie Miller.

Norse Lullaby, for medium voice, by L. Leslie Loth.

Good-Night, My Love, Good-Night, for medium voice, by L. Leslie Loth.

Of Witches, humoresque for violin and piano, by Cecil Burleigh.

Imps, humoresque for violin and piano, by Cecil Burleigh.

(Nicholas L. Brown, New York)

Music and Musicians, by L. De Bekker, new edition revised to 1924-25.

BOOKS

(G. Schirmer, Inc., New York)

Singing, a Treatise for Teachers and Students, by Herbert Witherspoon.—There have been many, many books on singing—too many by far. Some of them have been written by noted teachers, some of them by famous singers, and most of them have contained some subject matter of value. But of them all there have been (as this writer knows) few which have confined themselves to the statement of actually known and demonstrable fact, as, of course, every instruction book should.

Mr. Witherspoon has produced the ideal book on singing, the book that not only fully covers the ground but also carefully points out the errors of others and the things to be avoided by teacher and student. The errors here alluded to are chiefly due to over-specialization or one-sidedness. It has always been so easy to perceive some fact, or apparent fact, and to find in it the universal specific, the cure-all, the one sure route to success!

Mr. Witherspoon, realizing this, has divided his work into two parts, the first devoted to general advice, the second to details of a more or less technical character. In the first part of the book he writes: "The American mind is not naturally an obedient mind, but an inquiring mind. It is not ready to accept as proof of a fact the mere assertion of that fact. The American pupil is certain to ask 'Why?' at every turn of the road, and the teacher must be ready with the reason, or fail!"

Mr. Witherspoon says that he, himself, was constantly asking "why" and that few of his teachers were able to answer. "Many of the teachers of singing," he states, "were guessing nearly all the time, and few had a method of teaching based upon real knowledge and law." He then describes in detail his own experience and sums up by saying: "There was no idea of natural law or of coordination. It was all specialization reduced to localization. Let the reader think for a moment of the needless waste of time and money, and what is worse, the mental torture of such an experience!"

Under the head of Dangers of Specializing our author has this to say, among many other hints of equal value: "In the case of the throat specialist we see, almost daily, errors in treatment which are due to one-sided vision. Many, if not most of the affections of the throat, nose, etc., are not local but systemic in origin, and respond far better to treatment based upon systemic cause than to local treatment alone. So, most of the trouble with the singing voice, so far as 'vocal production' is concerned, is due to faulty coordination rather than local fault."

The very next heading is: "Technique and Expression Are Inseparable, and under it is a wealth of wisdom that every student of singing should read and reread until its contents are fully and thoroughly grasped—and believed and acted upon.

There follows an entire chapter devoted to much the same subject—the separation of technic from expression—and this one sentence will serve to show the trend of it: "I mean that the idea of a purely mechanical formation and emission of tone, everything put in its exact place according to 'science,' locally—the nose, ribs, tongue, palate, larynx, diaphragm, back, lips, etc.—and then applying thought, emotion or imagination afterward, is perfectly ridiculous. So the local-effort school is false because it attempts to divorce two things which cannot be parted and live."

Then, again: "To my mind a source of great confusion and actual misunderstanding for many years has been the consideration of the voice as some material thing possessed of tangible shape and form which can be 'placed' here or there in various parts of our mouths, faces, or bodies. . . . You cannot in reality sing 'back' or 'front' or 'middle'; you cannot 'place' your voice anywhere; your voice is not a 'stream of vocalized

breath' to be squirted this way or that as fancy or your teacher dictates; you cannot 'think' it somewhere or anywhere, and, most important of all, it will behave itself if you leave it alone.

Further on: "More nonsense has been written about breathing, 'breath pressure,' 'singing on the breath,' 'singing straight from the diaphragm,' 'abdominal breathing,' 'muscular breathing,' 'psychological breathing,' 'breath impetus,' 'division and distribution of breath,' 'holding back the breath,' etc., etc., than could possibly be contained in any book of sane dimensions."

The next chapter, Resonance, starts with the following: "Probably not even the question of breath has caused more dire confusion and uncertainty, not to speak of faulty emission of voice, than this comparatively new bugaboo, 'resonance!'" The common sense view of the matter is then dealt with, and the many errors and absurdities of teachers and of studio lingo described.

A book so crowded with good things as this is, does not admit of detailed analysis, but a few paragraph headings may be mentioned as of especial import: Pronunciation, Diagnosis, Hygiene, Diet, Fads versus Common Sense,—and here Mr. Witherspoon says: "This may be a good place to proclaim that to be a great singer you must first be a great man or woman."

There is a whole chapter of Fads and Fancies, numbered and tabulated, and some of them are gems, as, for instance: "The body brain sends a message to the singing brain, and the articulator answers it," "Feel tired so as to get relaxation," "Raise the palate as high as possible, push down the larynx as low as possible, force out the upper abdomen, place the voice again the spine." (One would really like to know the source of these beauties!)

The second part of the book starts with a long and comprehensive discussion of Breath, of which the reviewer will quote no portion since such a subject demands careful and repeated reading to be understood and cannot be summed up in a single phrase. Next in order comes a description of the Vocal Organs, and this is followed by a Table of Faults and a Table of Phonetics, with details in each case of uses and cures, how all of these numerous elements may be applied.

At the end of the book are some exercises, and Mr. Witherspoon recommends the vocalizes of Concone, Lamperti, etc., but says that their use should not be too prolonged—rather allow the pupil to sing easy songs and arias.

The book is a remarkable piece of work, and teachers and students will find in it much valuable advice as to what to do, and no less valuable advice as to what to avoid.

MUSIC

(G. Schirmer, New York)

Practical Cello Exercises, by Gerald C. Maas. Volume 169 of Schirmer's Scholastic Series.—A book of daily exercises prefaced by pictures of hand positions and directions for study. An unusually useful work.

The Crucifixion, sacred song, by Pearl G. Curran.—The words of this song are selected from the various gospels. It is a very fine, devotional piece of writing, impassioned in part, and thoroughly appealing. There are dramatic moments that should be highly effective, and the melodic substance is interesting and well con-

structed. Altogether a notable contribution to the music of Holy Week!

(Virgil Piano School, New York)

Uneven Rhythms, by Mrs. A. M. Virgil.—A subtitle states that this book teaches how to play two notes against three and three notes against four. There are seventy-two exercises of various design and graded difficulty, with brief directions as to their use. A valuable and much needed book!

(Composers' Music Corporation, New York)

Compositions by Cecil Burleigh. They are: Reign of May; Jack o' Lantern for piano, grade four; a set of five little pieces called Under the Open Sky, with titles Winter Fun, Pow-wow, Good-bye to Summer, On Dancing Waves, Softly Raining. Educational music far superior to the average.

Deep River, arranged for harp by Carlos Salzedo.—One of Salzedo's incomparable harp arrangements, splendidly effective without being excessively difficult.

(John Proctor Mills, Montgomery, Ala.)

Mother, by John Proctor Mills.—A waltz song of some beauty, to words sentimental enough to satisfy the most avid.

(Oliver Ditson, Boston)

Hungarian Folksong, See Love Above the Stars, translation by H. E. Krebhiel, arrangement by Heinrich Reimann after Brahms.—One sees here the melody of the familiar Brahms Hungarian Dance in its original form, with Hungarian and English words—and is amazed that Hungarians could sing such sentimental words to such vigorous and rapid music. As it turns out in English, one would think the execution of it at the normal tempo pretty nearly impossible.

Kochanski to Sail May 16

Paul Kochanski, who has just about concluded his present season here, will embark for his European pre-summer engagements on May 16. After appearances with the London and Paris orchestras and recitals in these cities, he will proceed to St. Jean de Luz and San Sebastian for a vacation, to be followed by a series of concerts in Poland during September. He will return to America in October, bringing back with him the new Stravinsky suite for violin and piano which the celebrated Russian composer is arranging from his Pulcinella ballet.

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De Carré Conquers Florence

FLORENCE, ITALY, April 20.—Italy is the country that has produced the greatest number of celebrated singers, but France is the land of the singing actor. When France turns out a renowned operatic artist it is always one who interprets in the true sense of the word. The past generations witnessed the glory on the Italian stage of three French artists, Maurel, Calvé and Renaud, all master interpreters.

At present, the young French soprano, Louise de Carré bids fair to become a celebrated singing actress. After her recent triumph in Venice she is now taking Florence by storm, and her most individual creations of Butterfly and Nedda are receiving superlative praise from the usually reserved Florentine press and a rousing reception from the public. Every time she is announced to sing, the Alfieri Opera House is packed and her success increases with each performance.

When Italian audiences act in that fashion it usually means that the artist is destined to become known all over the world. Louise de Carré is only a young girl, but her art is mature. Her face and physique are ideal for the roles of her repertory. She is a little dynamo of magnetism with that exquisite French taste that was seen in the art of Réjanne. Her acting is so impassioned and sensational that it carries an audience away, yet on hearing her a second time the discerning person realizes what an exquisite singer she is as well. Her voice is rich and beautiful throughout

and capable of expressing all the shades of charm, love and tragic pathos called for in a role like Cio-Cio-San. She soars into the higher register with the utmost ease, and her B flats and high C's are true, vibrant, thrilling, but at the same time mellow and lovely. In her lower range she has all the warmth of a mezzo soprano.

Her vocal mastery does not escape the keen Italian observers despite her lifelike impersonations, and the critic of *Il Nuovo Della Sera* (The Evening News) of Florence informed himself who her teacher was and made special mention in his criticism of "the splendid method of singing of this artist, educated in the school of Maestro Duval—," a rare compliment to a teacher in this country. Mlle. De Carré's sensitive and inspired art seems destined to carry her speedily to a high place in the operatic world.

M. L.

[The Maestro Duval quoted above is J. H. Duval, who teaches in New York in the winter and in Italy half of each year. Mr. Duval is sailing on May 14 for Europe to prepare his European pupils in their roles for next season and to arrange for the debuts of some American pupils who will accompany him.—THE EDITOR.]

Los Kamp-Usher Pupils' Musicale

In the Rose Room of the Hotel Astor, on April 28, a musicale and dance given by pupils of Virginia Los Kamp (voice teacher) and Ethel Watson Usher (coach) was held. The program of nineteen numbers had on it eleven items by Americans, the other eight being by modern European composers. Two tenors, Herbert Holden and Charles Weber, and two basses, T. Douglas Braden and Charles Mertens, were the soloists, a choral of nineteen women singers furnishing the other numbers, with Carolyn Johnson giving solo dances. The chorus showed voices of excellent quality, refined and expressive, the sopranos reaching high notes with ease and the altos being full toned; they sang works by Mana-Zucca, Speaks, Dunn, Rogers, Strickland, Hammond, Whiting and others. Admirable enunciation, tasteful interpretation, with clear vocalization, combined in voices of varying power, marked the singing of the four men, whose solos were from the operas *Pagliacci*, *Rigoletto* and *Ernani*, with the Americans' songs by Kernochan, Damrosch and others.

Miss Los Kamp conducted the chorus with authority, showing routine acquired in similar work with a large women's chorus in Kingston-on-the-Hudson, and Miss Usher played the accompaniments with professional skill and sympathy. Dancing followed the concert.

Oscar Saenger Studio Notes

The seventh monthly musicale at the Oscar Saenger studios took place on the afternoon of April 21. There was a large audience of enthusiastic listeners present. Ruth Maschke sang the *Tosca* aria with brilliant voice and good style. Esther Klar contributed Mimi's aria from *Bohème*, a charming interpretation; she has a lovely voice and much temperament. A newcomer was Mildred Lavine, a pupil of Mrs. Saenger, who gave a warm and impressive rendering of the soprano aria from Gounod's *Queen of Sheba*. Her encore was Van der Stucken's *O Come with Me* in the *Summer Night*. This young girl possesses a dramatic soprano voice of brilliancy, yet full of sympathy and feeling; she should have a fine career.

The entire last acts of *Traviata* and *Rigoletto* were presented with an assurance and spirit that one has learned to expect from this opera class. The cast of *Traviata* was as follows: Violetta, Viola Blanchay; Annina, Geraldine Samson; Alfredo, William Prevost; Germont, Norman Yanovsky; The Doctor, John Gutscher. All did remarkably fine work, with a really professional air.

The *Rigoletto* cast consisted of: Gilda, Ruth Bender; Maddalena, Rebekah Crawford; Duke, Ottavio Valentini; Rigoletto, Paul Farber; Sparafucile, George Walker. This, too, was sung with spirit and was enthusiastically received.

Mr. Saenger conducted these numbers, with Helen Chase at the piano.

Kitty Berger Dead

Kitty Berger, virtuoso and teacher of the harp-zither, died of heart disease in the Presbyterian Hospital, New York, April 29, after several weeks' illness. Born in Austria fifty-four years ago, she early learned to play that household instrument of the Tyrol, the zither, in later years coming into possession of Adelina Patti's instrument, the harp-zither. On this she regularly gave annual recitals, usually in Delmonico's. Her clientele of pupils was largely among the social elect, which patronized her faithfully for many years.

Kinsey Sings at Newark Festival

Jackson Kinsey, bass baritone, sang the solo part in the Bach cantata, *All They From Saba Shall Come*, which was given at the Newark Festival on May 4.

Leonard Lieblich's Addresses

Last Thursday evening, Leonard Lieblich, editor in chief of the *MUSICAL COURIER*, acted as master of ceremonies and



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KENNETH M. BRADLEY TALKS

(Continued from page 12)

Mr. Bradley smiled. "Yes, and many of my visions have come true. Have you a good memory? Do you recollect that eleven years ago on a similar visit I told you that the schools in this country should have a national association? I spoke to you about an hour and one-half on that subject. You looked bored and probably thought at the time that I had a pipe dream, and I noticed that in all those eleven years you never wrote a line on a subject that was worth, I thought, at least a paragraph. Now, perhaps you have heard of the National Association of Schools of Music and Allied Arts, of which I have the honor of being the president and of which Charles N. Boyd is the treasurer and Burnet C. Tuthill is the secretary. You may perhaps also know that all the heads of most of the big musical schools are on our board. Your paper has published the list of vice-presidents and of the advisory committee, so you may agree with me now that my dream of eleven years ago about the National Association of Music Schools and Allied Arts has come to realization. And the association has now the recognition and financial support of the Carnegie Corporation.

THEODORE THOMAS DISCOVERS BRADLEY

"Yes," we answered, although we still had a chip on our shoulder, "but this is only one of the things you have told me in all the years I have called on you, but what about this, that and the other things you told me about? They have not been realized yet, have they?"

"No, but they will be, just as I had hoped once to be the head of a school. This was when I was a boy in my very early teens."

"Is that so? That's interesting."

"Yes, and do you know to whom I owe my position? To Theodore Thomas and Mme. Bloomfield-Zeiser."

We bowed, but did not ask Mr. Bradley to go on with his story, giving us details. He did, however, but we were afraid to show our satisfaction.

"You see, in the summer of 1902 I came to Chicago with my mother for a short vacation. I was then a piano teacher in Fort Worth, Tex. Among the prominent musicians I visited at the time were Theodore Thomas, conductor and founder of the Theodore Thomas Symphony Orchestra—now the Chicago Symphony Orchestra—and Fannie Bloomfield-Zeiser, the renowned pianist. I called on Mr. Thomas, told him some of my hopes, which you call dreams, and asked the genial conductor for advice, and some letters of recommendation. 'Letters of recommendation would get you nowhere,' said Mr. Thomas. 'A man must stand on his own merits. You are very young, you have ideas and you will get many bumps through those ideas. If you are the right man, you will succeed in executing those beautiful thoughts of yours. If you are not, you will only talk about them, and in that case you will be called a dreamer by some and a fizzle by many.'

"I thanked Mr. Thomas and told him that we were leaving for Fort Worth in two weeks, but that later on we hoped to come back to Chicago.

"Later in the week I called on Mme. Zeiser, told her of the same ideas, and she likewise advised me to work along these lines, which, she said, would be for the betterment of music in America.

"A week later I received a letter from William Lincoln Bush, who was to be the founder of the Bush Conservatory. His letter was short and read about like this: 'My dear Bradley: Come and have lunch with me tomorrow, as I want to speak to you on a very important matter.'

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"As soon as we sat down at a table in a small restaurant, Mr. Bush said, 'I want you to take charge of the Bush Conservatory, which I will found in our new building, the Bush Temple. Theodore Thomas and Fannie Bloomfield Zeiser have advised me to seek you. Don't say no; just go ahead.'

"When is that school to open, Mr. Bush?" I asked.

"Next month," he answered. It was then August and the school was therefore to open in September.

"The time seems very short, Mr. Bush. We must have a faculty, have catalogs printed, advertisements must be printed announcing the opening of the school. A year from September would be better, but I would be willing to start right away, providing we could have Mme. Bloomfield-Zeiser at the head of the piano department."

"See her," was the laconic answer of Mr. Bush, "but in any case the school must open next month."

"I saw Mme. Zeiser, who congratulated me and said that she would be very glad to come to the school."

MISTAKES MADE—WANTS TO RESIGN

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page advertisements announcing the opening of the Bush Conservatory. I was not ready, my faculty not being arranged, nor did I have at my disposal any office help. No catalogues were on hand and I knew we would receive requests for them from prospective pupils and their parents. A poor start, I thought to myself, and I had better get from under right away, so I sat down and wrote a letter of resignation to Mr. Bush. I placed it carefully in my inside pocket and went to dinner at a restaurant which was frequented by many musicians in those days.

LATE EMIL LIEBLING CHANGES BRADLEY'S PLANS

"I sat alone, feeling rather blue and discouraged. At the next table were two musicians, one of whom I knew by sight but who did not know me. It was the late Emil Liebling, a prominent musician and a big figure in the musical life of Chicago. I paid no attention to their conversation until I heard the Bush Conservatory mentioned. This is what I heard Mr. Liebling say to his companion:

"That new school, the Bush Conservatory, will not last very long. Yes, they have a good faculty, I noticed by this morning's papers, but they have as director of the school a very young man who comes from the South. What does he know? With such a boy at its head the Bush Conservatory is doomed before starting. The location of the school is bad and the choice of Bradley as director is a poor one. The boy will resign inside of six months."

"No one, Devries, knows this story. No one knows that it was Liebling who made me stick to my post when I had a desire to resign. I destroyed the letter written to Mr. Bush and have told no one until now that I even thought of tendering my resignation. I set my jaw and said, 'No, I won't resign now. I must show at least one man (Emil Liebling) that I am not the young fool he thinks and I am not going to run the school as every school was then run. I believe that art must come before commercialism and to do this I must surround myself with artists who believe as I do.'

"True, from the start I had my troubles, as the school was not endowed and I had as much of a struggle as Thomas had predicted, but I stuck."

NATIONAL SCHOOL OF MUSIC

"In those days I had already spoken about a school of music. People thought I was a little 'nutty' on that subject. 'What? A director of a conservatory advocating a national conservatory? This was, to say the least, preposterous.' Yet, I thought of the fact that America,

which boasts of the fact of being the greatest nation in the world, was the only great nation without a national school of music. It was plain to me even then that notwithstanding the fact that there were many excellent conservatories and departmental schools of music, there is not one school which can be regarded as a national influence.

"Today, as then, with the existing political conditions, it is doubtful if an ideal school could be created by the federal government. This does not prohibit the establishment of the needed institution in America, but in establishing a conservatory of national importance many facts should be borne in mind."

"That's very right, Mr. Bradley, and the MUSICAL COURIER would be very happy to publish your views on such important subjects. Will you write an article for us?"

"Certainly, and I will send it to you within a week."

We had stayed with Mr. Bradley three hours, made him talk on subjects vital to the musical welfare of America, had an article promised us that should make a sensation in the musical world, and we certainly felt that our feeling of triumph as we emerged from the school was justified.

Liebling Artist in Albany Debut

The debut of talented Nanette Marchand Stevenson, coloratura soprano, took place April 29 in the Colony-Plaza Hotel, Albany, before a representative audience. With winsome personality she unites a beautiful coloratura voice, splendidly trained and of unusual quality. Her first group was by Puccini and Sibella, captivatingly sung. There followed English songs, sung with delightful interpretation and perfect diction, after which she was showered with applause and recalled many times. French songs by modern composers closed the program, and numerous floral gifts were presented to her. Terry's The Answer was a particularly pleasing encore. Josephine H. Vollmer played delightful solos and sympathetic accompaniments.

The entire recital was of rare charm, the intimate concert-salon lending its influence. The Times-Union, Knickerbocker Press, and Evening News devote conspicuous space to their reviews. All agreed that the young singer has an artistic future of importance, and that Estelle Liebling of New York deserves credit for her present attainments.

Minetti Touring Europe

Giulio Minetti, San Francisco violinist, also quartet and symphony director, is now touring Europe on his vacation.

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Oliver Smith Soloist with Joliet Symphony

Among the many successful concert engagements of Oliver Smith, tenor, was his appearance recently as soloist with the Joliet Symphony Orchestra, George Dasch, conducting. Mr. Smith sang The Flower Song from Carmen and The Dream from Manon, also a group of four songs with piano, responding with three encores. One of the numbers of this group was a recent composition by Henry Purmort Eames, entitled What Is It Makes the World Go Round? Mr. Smith has been using this song with great success at all of his recitals. As is the case with practically all of Mr. Smith's appearances, he was at once reengaged for a recital in Joliet in the fall.

The Joliet Evening Herald-News of Joliet, Ill., had the following to say regarding Mr. Smith: "The very finest concert yet given was the universal verdict at the concert given by the Joliet Symphony Orchestra last night in the Auditorium. Not only did the orchestra please, but also the soloist won his hearers from the first selection. Oliver Smith, tenor, proved to be the possessor of a beautiful and



OLIVER SMITH.

powerful voice and a magnificent dramatic and emotional equipment. His versatility was shown not only by the dramatic fervor and beauty with which he sang the operatic selections, but also by the charm of the lighter ballads and songs that people love to hear."

Ernest Davis Enjoys Radio Singing

Ernest Davis, tenor, made his radio debut on April 16, when he sang a full recital program over WGY in Schenectady at a concert arranged by the International Ice Cream Company. Mr. Davis enjoyed the experience as well as the satisfaction that he lived up to his motto of "nothing for nothing" and was handed a check for his services in the usual manner of a concert management. Many friends of Mr. Davis from all over the country, including his home state of Kansas, have written in to congratulate Mr. Davis upon the excellent "Radio quality" of his voice, and from a city in California came an offer of an opera engagement following this radio recital. On April 21 Mr. Davis appeared in joint recital with Percy Grainger at White Plains, N. Y. He left recently for the Middle West to fill festival engagements there.

Rose Armandie in Paris Concert

On March 31, Rose Armandie, French soprano, prize winner of the Paris Conservatory, who made her debut in this country last season, gave a concert at the Salle des Agriculteurs, Paris, assisted by Marcel Ciampi, pianist. She sang three groups of songs from Beethoven, Roland-Manuel, Caplet, Roussel and G. Faure, winning fresh honors from the city which originally sponsored her. Miss Armandie is returning to America in November for a second tour of six weeks, and those who heard her last season in New York, Boston and Montreal are looking forward to a repetition of the delight, in song and person, which her first visit brought them.

Marjorie Candee's Recent Appearances

Marjorie Candee, young soprano from Toronto, Can., who has been studying in New York with Isidor Luckstone, has been doing quite a little singing within the last month. On Good Friday she sang at St. Stephen's Church, Pittsfield, Mass., and has been engaged for a return date; April 18 she was heard at the Studio Club, N. Y.; 20, in a performance of Gounod's Gallia with the Kittridge Club of New York; 21 at the Women's University Club of New York. Miss Candee expects to do more extensive concert work next season.

Mozart Society Sixteenth Breakfast

The sixteenth annual New York Mozart Society breakfast in pastels, Mrs. Noble McConnell, founder and president, at the Hotel Astor, May 2, filled the ballroom and adjoining salons to overflowing. Thirty-five honor guests were at the president's table, and the company of eleven hundred women thoroughly enjoyed this annual event; a full report will appear in the May 14 issue of the MUSICAL COURIER, with half-page picture of the assemblage.

Elias Hecht's Hobbies

Elias Hecht's chief delights, outside of his musical activities, are fishing and cooking. During his studies in Paris he had the advantage of the friendship of several friends high in the culinary art who imparted some of their choice secrets to him. He likes nothing better than to invite his friends to his studio, where he prepares for them feasts, the cooking of which he personally superintends, to their unfeigned delight. As a fisherman, Hecht has an enviable reputa-

tion throughout the West, both as regards the catching of the finny monsters, and the telling of these adventures. Nothing short of 117 lb. tunas interest him any more, unless it be the large rainbow trout, in which California abounds. He is a "reel" fisherman.

Music at the Benjamin Franklin

The Sunday six o'clock concerts in the main dining room of the Benjamin Franklin Hotel, Philadelphia, have proved a popular success. On April 26 W. Irving Oppenheim, the leader, presented a program which included such numbers as Tchaikowsky's Overture 1812 and selections from Kid Boots.

Mina Dolores, whose appearances with the Benjamin Franklin Concert Orchestra have proved so successful, appeared in a concert in the hall room of the hotel on the evening of May 6.

Dr. Earhart to Lecture at Carnegie Tech

A feature in connection with the courses in music to be given during the coming summer at Carnegie Institute of Technology in Pittsburgh, is the engagement of Dr. Will Earhart, director of Music in the Pittsburgh Public Schools, who is to give a series of five lectures June 29 to July 3 on the Principles of Music Education.

Florence Gilmour in Costume Recital

Florence Gilmour, coloratura soprano, gave a costume recital of songs of many nations at the Civic Club, April 19. Miss Gilmour is well known for the spirit and fire of her interpretations of Spanish folk songs. She has been frequently heard in this city and its environments, as well as in Canada.

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SAN FRANCISCO

(Continued from page 5)

had his chorus and orchestra under control, his appreciation of finer shades of interpretation and his conducting leaving a deep impression. Mr. Hertz has often been the recipient of tremendous demonstrations, but never has he been given a greater ovation than that which the chorus, orchestra and audience bestowed upon him at the end of this concert.

ALL-WAGNER PROGRAM

It was an all-Wagner program that attracted another huge audience to the Civic Auditorium on April 21. The Symphony Orchestra, directed by Alfred Hertz, is always at its best while playing Wagner, this occasion being no exception. Mr. Hertz's conducting of Wagner is dynamic, yet dignified and authoritative. With his musicians, he gave interpretations of this gripping music that were rich in color and tone, the poetic passages being played with fine sentiment and the climaxes rising to heights of passionate intensity. After the overture to Tannhäuser, which opened the program, the audience recognized the brilliant work of the orchestra and gave full testimony of its appreciation.

Rudolph Laubenthal gave as his principal number Lohengrin's Narrative. It was a delight to hear a voice of such freshness and lyric beauty and such fine declamation. Mme. Charles Cahier contributed two of Wagner's songs, Traume und Schmerzen, interpreted with a simplicity and cultivated taste that elevated her art to an exalted plane. Following came the march, Hail, Bright Abode, from Tannhäuser for chorus and orchestra, wherein the combined forces attained magnificent results.

The last half of the program was devoted to excerpts from Die Walküre, Mme. Stanley and Mr. Laubenthal giving the love scene of Sieglinde and Siegmund from the first act. The voices blended well and each was satisfying.

A more effective singer would be difficult to find than Alexander Kipnis, who sang Wotan's Farewell. Mr. Kipnis, in gorgeous voice and singing with dramatic power, authority and excellent diction, greatly thrilled his audience.

GUESTS AND LOCAL ARTISTS' PROGRAM

The third program, on April 23, was of light mood. A more appropriate work for a Spring Festival could scarcely be desired than Schumann's Pilgrimage of the Rose, for the interpretation of which a number of our own singers—Lorna Lachmund, Teresa Tum Suden, Eva Gruninger Atkinson, Lillian Birmingham, Radiana Pazmor and E. Harold Dana—collaborated with the four principal festival artists. Mr. Hertz and his orchestra, the soloists and chorus gave it a conscientious performance, the material being worthy of their efforts. Rimsky-Korsakoff's overture, The Russian Easter, followed and was greatly appreciated.

The appearance of Rudolph Laubenthal for his contribution, O, Paradiso from Meyerbeer's L'Africana, brought him many plaudits. The aria is well suited to his vibrant voice and he gave it an unusually fine rendition. Alexander Kipnis with his firm, rich voice and in excellent style, sang four Russian folks-songs much to the pleasure of the audience.

which applauded him so generously that he was forced to add as an encore Schubert's Serenade. Scriabine's Le Poeme de l'Extase, scored for orchestra and organ, was heard upon this occasion for the first time in San Francisco, the organ part being played by our municipal organist, Uda Waldrop. The work is a most interesting one, not lacking in emotion or musical ideas, and it put Mr. Hertz and his players to a severe test which they met in a brilliant manner. Mr. Hertz again revealed himself as a master of rhythm and also in clarity of expression and display of tonal beauty.

MAHLER'S RESURRECTION SYMPHONY

An inspiring musical and artistic event was the final program, April 25, which was given over to a performance of Mahler's symphony No. 2 (Resurrection Symphony). Mr. Hertz and his orchestra put heart and soul into the rendition, the result being a masterly production. The last movement, wherein the chorus and soprano and contralto soloists have a prominent part, was magnificently done. The chorus sang with energy and expression while Mmes. Stanley and Cahier gave another exhibition of their excellent vocalism and profound musicianship.

SUMMARY

All in all, it was a thrilling climax. Mr. Hertz, Dr. Leschke, the orchestra, united choral bodies, the soloists and all connected with this tremendous undertaking are to be congratulated upon the success of the festival and are deserving of credit for the manner in which it was organized and executed. May San Francisco and its devoted patrons of art be given every year just such a musical feast.

C. H. A.

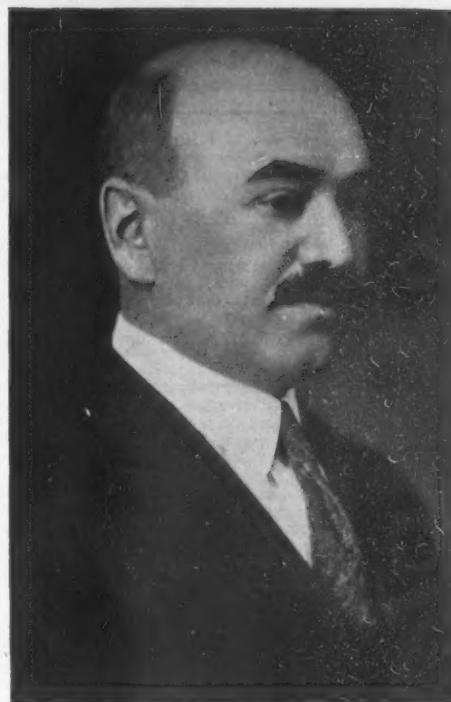
Arnold Volpe Directs Farewell Concert

The third and final concert this season by the Kansas City Conservatory Orchestra took place April 19, in Ivanhoe Auditorium. Incidentally this marked the farewell appearance of Arnold Volpe, its founder and conductor for the last three years, and under whom the organization has grown to a membership of seventy. Each year three symphony concerts have been given, at which young artists have been given an opportunity to appear in public.

A feature of the last program was the performance of three of Mr. Volpe's new songs, still in manuscript—Homeless, Lullaby and If You Could Know—which are dedicated to Mrs. Henry Correll, Mrs. Hunter L. Gary and Mrs. Paul Barbee. These were sung with orchestral accompaniment by Mrs. Hunter L. Gary, one of Kansas City's leading sopranos, who made a very favorable impression.

Other soloists were May McKee, artist-pupil of John Thompson, heard in the first movement of the Grieg concerto, and Claude Dregolesky, a young violinist of talent, who is a pupil of Arnold Volpe. He played the first movement of the Bruch concerto in D minor. The orchestra played Haydn's symphony in D major, the second suite, L'Arlesienne, of Bizet, and a Spanish suite.

Mr. Volpe was tendered an ovation before the end of the program, and John A. Cowan, president of the conservatory, expressed appreciation on behalf of the board of trustees for the fine work accomplished by Mr. Volpe, paying tribute to his ability as a conductor and drill master. The members of the orchestra presented him with a watch as a token of esteem and admiration.



Mishkin photo

ARNOLD VOLPE.

Olga Fisher Pupils Heard

The pupils of Olga Fisher, a Perfield teacher of Corona, L. I., were heard in a musicale at the Masonic Temple, Elmhurst, L. I., on April 24. The assisting artists were Attilio Martini, violinist; Walter Deans, tenor, and Elsa Fisher, dancer. Besides individual piano solos by the children, Chwatal's symphony, Jolly Sleighride Party, was rendered by all the children. The program was well given, reflecting credit upon the teaching of Miss Fisher.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE STRAND

Excerpts from the Prince of Pilsen provided an interesting and unique introduction to the Strand program last week, presenting Henry Kelly, baritone, and the Male Student Chorus in well known selections from this famous work. The Mark Strand Symphony Orchestra supported the singers admirably, under the efficient baton of Carl Edouarde. Continuing the program's excellent musical offerings, the Piano Ensemble (Sergei Barsukoff, Lula Mayer and Alexander Semmes) appeared in what might be called a circus of pianists, in that the audience had to watch the three of them at once. But there was nothing "circus" about the harmony and blending of their playing in Rachmaninoff's familiar G minor prelude, the Faust waltz, and Nola; so well were they liked that an encore was demanded. Kitty McLaughlin's excellent soprano was heard in Friml's Love's Everlasting, which was announced as being sung for the first time. Mile. Klemova and M. Daks, with Anatole Bourman, ballet master, danced the Glow-Worm.

The picture was an adaptation of Eleanor Meherin's Chickie, which ran so long serially in the Evening Journal that the heroine became a familiar character. Dorothy Mackaill, John Bowers and a large cast of well known actors are introduced in the motion picture, which is a good one, but Dorothy Mackaill, with bobbed hair and flapper clothes, is not to be compared with Dorothy Mackaill of The Man Who Came Back and If I Marry Again.

THE PICCADILLY

The feature picture at the Piccadilly last week was the Wings of Youth, featuring Ethel Clayton and Madge Bellamy. The Merry Wives of Windsor overture was well rendered by the Piccadilly Concert Orchestra, directed by Fredric Fradkin. Antoinette Halstead, contralto, delighted with her singing of the Old Refrain, Kreisler's arrangement of a Viennese popular song. Samuel Miller, of the Piccadilly Orchestra, won special applause for his cornet solo, O Sole Mio, and a group of organ solos by John Hammond, S. T. O., afforded much pleasure. The Piccadilly Pictorial completed the program.

THE RIALTO

It was on April 23, 1916, that the Rialto Theater opened its doors for the first time to the public, and therefore last week a special program was arranged to celebrate the ninth anniversary fittingly. This theater was built exclusively for the presentation of photoplays and music, and during the entire nine years of its existence a high standard of production has been maintained.

A word of praise should be given Hugo Riesenfeld, managing director of the theater, for his accomplishments in the matter of writing symphonic accompaniment to motion pictures. Riesenfeld's Classical Jazz also has served to make his name and his music familiar to thousands of people.

Tschaikowsky's tuneful Capriccio Italien was chosen to open the anniversary program, and it was given a spirited rendition by the orchestra, of which Hugo Riesenfeld and Willy Stahl are the conductors. Riesenfeld's Classical Jazz followed, with its effective scoring for the various instruments.

The Rialto Magazine included Children of Nippon, which was appropriately followed by a Japanese Lullaby in which Eva Sobel, Ethel Hart, Janet Hall and Jessica Dragonette took part. The Japanese costumes and fans added to the realism of this number. The voices of the singers blended well and the lullaby was heartily applauded.

Film Facts proved a dance novelty in motion pictures showing how the terpsichorean art is promulgated in such places as Africa, Brittany, China, India, Egypt, etc. This film was used as a prologue to a very peppy jazz divertissement by the ballet corps and in which the Rialto Syncopators had a share. The feature picture was The Crowded Hour, starring Bebe Daniels. This is a war picture which is highly entertaining despite many very improbable situations. A Max Fleischer Out-of-the-Inkwell cartoon completed the program. The organ music was furnished by Alexander D. Richardson and Sigmund Krungold.

THE CAPITOL

The two Gish sisters in Romola drew such large audiences to the Capitol Theater during the week of April 19 that this motion picture was held over for a second week. The thoroughly interesting and artistic surrounding program included an overture by the orchestra; the Capitol Magazine; The Rising Sun, a Zuni Indian chant by Troyer, sung by Enid Watkins; a Zuni dance well executed by Doris Niles and the Ballet Corps, and Valse Caprice by Maria Yurieva and Veselaff Svoboda, of the Imperial Ballet of Petrograd

and Moscow. The program was concluded with the usual organ solo, which always is played by an expert organist.

THE RIVOLI

The program at the Rivoli last week was a repetition of the previous week's attraction, Gloria Swanson in Madame Sans Gene. It is said that never in the entire history of the Rivoli Theater has a picture had the nightly reception accorded this one. Bigger crowds, more excitement and more applause than ever before are the superlatives used by Hugo Riesenfeld, managing director of the theater.

CLEVELAND

(Continued from page 5)

in New York. Last week's issue of the MUSICAL COURIER carried a long telegraphic account of the opening bill, L'Africana. The only newcomer to the cast was Giacomo Lauri-Volpi, the tenor, as Vasco. This young man has a gorgeous voice and makes a fine appearance on the stage. If he can learn to overcome his tendency to shout his head off most of the time, he will become an exceedingly valuable artist. As it was, his stentorian tones sounded much better here than they do in the Metropolitan and he made an instantaneous hit with the audience. Rosa Ponselle established herself here last year as a favorite with her Aida and her glorious presentation of Selika was equally well liked. Queena Mario, too, shared honorably in the first honors with her fine singing of Inez. It was a fine opening evening, although because the opera was quite unknown here, it did not draw quite as many as the old favorites which followed, Faust and Il Trovatore. The attendance announced for L'Africana was 7,067, while Faust drew over 500 more and Trovatore was put down for 7,953.

CHALIAPIN IN FAUST.

Chaliapin, the Russian bass, was a little slack in memory at various spots in his Mephistopheles on Tuesday evening, April 28, but gesture never failed him and he gave his familiar and effectively picturesque presentation of the devil. Armand Tokatyan, in excellent voice, was distinctly successful with the audience in giving the hero of the piece. His Chaste et Pure got one of the real outbursts of applause of the evening. Frances Alda repeated the same well-sung and sympathetically acted Marguerite we have known for many seasons and did not fail of her effect with the audience. DeLuca as Valentin was not at his best. A cold or something else affected his top voice so that he occasionally sang off pitch, something rare with this sterling veteran. Ellen Dalossy was a petite and tuneful Siebel, Kathleen Howard the archly smirking Marthe, and Louis d'Angelo honestly stupid as Wagner—as he should be. Louis Hasselmanns conducted bravely and with energy, notwithstanding a touch of lumbago that made every movement a shooting pain for him.

A MAGNIFICENT TROVATORE

The Il Trovatore on Wednesday evening was, without exception, the finest performance of that veteran masterpiece I have ever seen the Metropolitan give. It means something when one who, like myself, has lived with opera, so to say, for seventeen years gets a real thrill out of anything so hackneyed as the Tower Scene—but I did. So did the audience, and it applauded for five minutes by the watch, while Ponselle and Martinelli appeared repeatedly and bowed. Then out came Count di Luna. The audience would have none of him. Ponselle and Martinelli took another bow, while the Count posed in the background. Still the applause went on. Good old Count thought better of it and took French leave. After exactly seven minutes of applause—and from all over the house, too—the Metropolitan broke its encore rule and the whole Miserere miserered over again.

No wonder! The Cleveland public was quite right. I have known Rosa Ponselle's voice since her studio days and admired it as one of the finest ever placed in a woman's throat, but never has it sounded better, richer, warmer, more thrilling than in this great hall. Only superlatives fit it. Rosa Ponselle has one of the great voices of operatic history and—thank heavens!—knows what to do with it. And in Giovanni Martinelli she has a worthy partner. Since his enforced rest in the middle of this season, his voice is even finer, more mellow, more ringing than before. He was at his best as Manrico and his personal success was scarcely less than Miss Ponselle's. A third fine singer in the cast was Marion Telva, doing Azucena in place of Jeanne Gordon, who was indisposed. Miss Telva, nervous in the first few moments, quickly overcame it and gave a splendidly sung, well acted performance that was worthy of a place beside the others. She has a voice that is extraordinarily long and full in every register and showed it to best advantage. It was the finest single piece of singing I have ever heard her do with the Metropolitan. Danise gave a good performance of the Count. Gennaro Papi, conducting without score as usual, was inspired by the cast into more than his usual energy. Grace Anthony was the Inez.

ALONG THE LAKE FRONT

What a masterpiece, despite its age and familiarity, is Trovatore! It is a work for such big spaces as the Public Hall affords. And the Metropolitan had to break its no-encore rule. Also Cleveland saw something that New York does not know—at least not in Trovatore—a ballet between the halves of the Anvil Chorus, the same ballet that they show us in La Forza del Destino, though Verdi did write its music for the original Paris Trovatore, just as Richard Wagner obliged for Tannhäuser.

Philip Miner, whose enterprise and persistence brought the Metropolitan to Cleveland, with the assistance of Francis E. Drury as co-guarantor and an impressive list of other leading Clevelandites on his committee, deserves congratulations for the impressive success of the venture. It is, to a considerable extent, pioneer educative musical work. Said Alice, the cockney girl who runs the elevator in the Plain Dealer and plays the ukulele and who was in the Public Hall for L'Africana, "Gee, it was wonderful! The first one I ever saw. If I had the money I'd go every night."

Ben H. Atwell, publicity man supreme, has conducted two remarkable campaigns here this season. The first was for The Miracle, for whose visit here Mr. Miner was also responsible, and which went away with a huge balance on the right side of the ledger largely due to the energetic booming of Mr. Atwell. And for the opera he is billing up audiences night after night; they began with 7,000 and will end with well over 10,000 before the short season ends. That means a city of about a million, against New York's six millions, is turning out from one-and-a-

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half to two times as many people as visit the Metropolitan at the same seven-dollar scale of prices. But Cleveland alone is not Mr. Atwell's onion. He organized excursions from all northern Ohio and from points as far away as Detroit and Buffalo overnight boat trips to Cleveland.

Chicago may be known as the Windy City (with due apologies to Rene Devries for daring to mention that fact), but Cleveland gives it a close run for premier honors. Here the winds blow and the winds blow. If they don't blow off the lake, they blow onto the lake, and it is balmy, balmy April either way, provided you wear heavy underclothing and an overcoat. A funny sight on Superior, Tuesday morning, when it was chilly like anything, was a man walking along with the first straw hat of the season and a trench coat. Either he was a hat drummer or crazy. Another remarkable headgear witnessed was a derby hat made of beaver.

Cleveland has at least three first class hotels—the Cleveland, where most of the stars went; the Hollenden, where the cognoscenti always stay, and the Statler. The only one I knew who stopped at the last mentioned was Grace Denton, who used to be on the staff of this paper but who now manages the big Rivoli Concert Course in Toledo. She came down for the opening and to arrange for the concert of the Philadelphia Orchestra she is to give in Cleveland next winter, one of six which she is handling through Ohio.

The picturesque and redoubtable William J. Guard, perennial publicity representative of the Metropolitan, was very much present, with a kindly word for one and all and ready to spread oil upon any waters that became troubled. Up to the time I left there was no sign of a storm.

Cleveland audiences dress well and look well in their remarkable hall. A view of the filled auditorium from the stage is as interesting as the reverse of the picture.

H. O. O.

Bernard R. Laberge Sails

Bernard R. Laberge, of the Bogue-Laberge Concert Management, sailed for Europe on May 6. After a successful booking tour which carried him over ten thousand miles in the interests of his most recent importations of French art, he now returns to Europe to look over the prospects which may have emerged within the past year. A man who introduced Fernand Francell, Marcel Grandjany, Rose Armandie, Clara Haskil and others to this country last season is one who shows discrimination in picking winners, and it will be interesting to hear his report when he returns.

May Stone Pupil for Opera

Hazel Price, lyric coloratura soprano, has just been engaged, through Antonio Bagarozzi, manager, for the Boston Opera Company, under the direction of Maestro Baccolini.

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John McCormack's Plans

Tuesday night of this week, May 5, John McCormack made his last appearance in this country for the present season as soloist in Elgar's Dream of Gerontius and the



Photo by Arnold Genthe, New York

JOHN McCORMACK,

now under the exclusive management of D. F. McSweeney.

Thirteenth Psalm of Liszt at the May Festival in Cincinnati. After the concert he hurried aboard a train and returned to New York. However, his pause here will be brief, for on May 9, at one o'clock in the morning, he is off for Europe on the Olympic. On April 30, he closed his concert season with a concert at Symphony Hall in Boston, his final appearance under the joint management of C. L. Wagner and D. F. McSweeney, for on May 1 he passed under Mr. McSweeney's exclusive management.

This season was perhaps the most successful of many successful seasons here for Mr. McCormack. His total was fifty-eight concerts, including seven in New York, four in Boston and four in Chicago. He will, as has been his habit

for the last few years, spend most of the summer in England, and soon after his arrival will give a single concert at Albert Hall, London, on May 24. Before returning, early in October next, he will give the two charity concerts in Dublin which have come to be a part of his annual schedule, also another recital in London, and will make a short tour in the English provinces. His plans for next season include appearances in this country from October until the early part of April, when he will leave for the Far East to sing for the first time in China, Japan and the Philippine Islands.

Site for New Miami University to Be Selected

At a meeting to be held shortly by the board of regents, the selection of a site for the new University of Miami, Fla., will be made. Four sites will be submitted: one at Miami Beach, another in the northern section of Miami, a third in the southwestern part, and the other west of the city on the Tamiami Trail. Commenting upon this movement, the Miami Herald said in part:

One of these locations would admit of purchase of large acreage at a price representing its cost to the owner several years ago, and by selling off a part of this in lots it is suggested that the university could realize an endowment of \$5,000,000 in ready cash to pay for the purchase, and the erection of some of the central buildings.

One person who has requested that his name be withheld until an architect's drawing can be submitted has offered to endow the central unit of a conservatory as a memorial to his wife. It is possible that this gift may include the endowment of a chair of music as a fellowship. The recitation rooms encircling the conservatory, however, will be erected by the university.

Another benefactor, who is one of the large real estate developers of Miami, has promised the erection of a \$1,000,000 memorial hall and auditorium as one of the units around the Court of Honor. This building is to have a seating capacity of from 3,000 to 5,000, and constructed of marble, will be one of the most beautiful of such structures in the world.

The plans for the university provide for the construction of a canal which is connected with a large reflecting pool with picturesque lagoons modeled on those of Venice. Around this pool will be grouped the library, the memorial hall and auditorium, and the administration building, their wide, terraced steps descending to the pool, this entire plan to be known as the Court of Honor.

The extreme northwestern portion of the campus will be devoted to the athletic field and gymnasium for men and women. To the south, where quiet conducive to research will be preserved, buildings will be erected to house the medical unit. To the east, overlooking the canal, will be located the music and art departments.

Lecture halls and recitation rooms will dot the grounds. Mr. Zeigen, secretary-treasurer and managing regent, explained that an erroneous opinion had been formed by the public as to the beauty and permanency of these recitation buildings. Although they will be of open-air construction, they will in no sense be mere pavilions or shells with only supporting pillars and a roof. Many of these recitation buildings will be of two-story construction, with rooms seating from 50 to 100 students. Stucco will be used and the floors will be of tile or cement. An attractive colonnade effect will be achieved through the use of glass Bellows doors which, when opened and folded back, will make the rooms truly open air. These buildings will, accordingly, be elaborate and beautiful and in no sense temporary structures.

Bertha Foster, head of the Miami Conservatory, will be head of the

conservatory of the University of Miami, merging the two. She has announced that she has students organized for forty rooms already. Henry Salem Hubbell, who has an international reputation as an artist and art teacher, will organize and establish the art unit. Leslie B. Robertson, head of the legal department of General Motors Company and former assistant attorney general as foreign property custodian, will be dean of the law department.

Miss Foster has been in New York on a little visit, during which time she has been making a tour of inspection of some of the schools.

Ganz Sailing for Europe

Rudolph Ganz, conductor of the St. Louis Orchestra, is in New York for a few days this week, and will sail for his annual visit abroad on the S.S. France, Saturday. Mr. Ganz will not be idle while abroad, since his time will largely be taken up with preparation of the St. Louis Orchestra programs for next year and in search of novelties for them. He will return in time to lead the New York Philharmonic Orchestra at the Stadium concerts the week beginning August 3.

Raisa Engaged for Los Angeles Opera

It has been announced that Rosa Raisa, Chicago Opera soprano, following her summer season at Ravinia Park, will go to Los Angeles, Cal., for guest appearances with the Los Angeles Grand Opera Company, Richard Hageman, general musical director, September 29 to October 5. Other artists to appear will include Charles Hackett, Ulysses Lappas, Alice Gentle, Kathryn Meisle and Desire Dufrene.

Shavitch Sails

Vladimir Shavitch, who has completed a successful season as conductor of the Syracuse Symphony Orchestra and the London Symphony, sailed last Friday night for France. He will conduct the Lamoureux Orchestra in Paris in June and will fill other engagements on the continent. Mr. Shavitch will return early in September to resume his duties as conductor of the Syracuse Symphony Orchestra.

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Margulies Presents Jascha Silberman

Adele Margulies presented Jascha Silberman, thirteen-year-old boy pianist, at an informal recital in her studio on April 26. The boy plays well and gives promise of developing into a real artist, having considerable warmth of feeling and interpreting intelligently.

His program consisted of the Beethoven Moonlight sonata; a group of Chopin pieces including the Waltz in E flat, Nocturne in E minor, and Etude in G flat; Scriabin's Prelude (left hand alone); Borodine's Serenade, Scotti's Danse Negre, and Liszt's Rigoletto Paraphrase. Young Silberman is as yet much happier in the numbers which require fire and action rather than a singing legato, but he unquestionably has much of the divine fire. Much credit is due his teacher, Miss Margulies, for the thorough schooling which he displays.

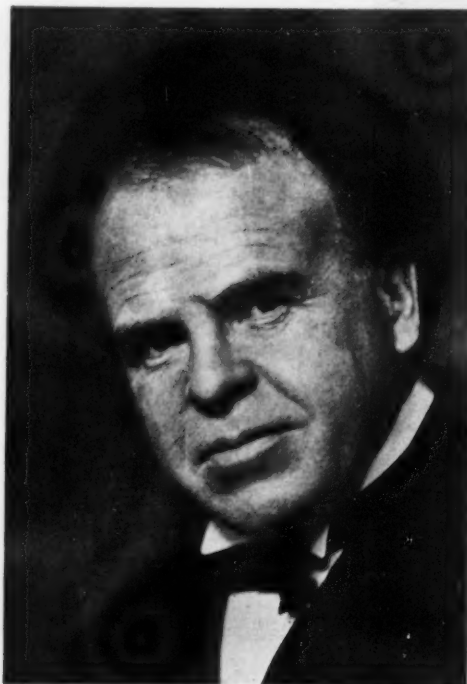
Scheveningen Soloists for This Summer

The Hollandsche Concertdirectie, Dr. G. De Koos, director, announces that it has engaged the following artists for the symphony concerts at the Kurhaus at Scheveningen in behalf of the Zeebad Maatschappij Scheveningen: Ilona Durigo, Claire Dux, Irene Eden, Birgit Engell, Lydia Kindermann, Lott Leonard, Jacques Urlus, singers; Carl Flesch, Alma

Moodie, Erica Morini, Albert Spalding, Jacques Thibaud, violinists; Judith Bokor, cello; Carl Friedberg, Ignatz Friedman, Myra Hess, Jose Iturbi, Frederic Lamond, Moritz Rosenthal, Arthur Rubinstein, Ernest Schelling, Arthur Schnabel and Sigrid Schneevoigt, pianists. The orchestra will again be the Residentie Orchestra of the Hague, directed by Georg Schneevoigt.

Lamond Filling Many European Dates

Recent advices from Europe show that Lamond's popularity in the continental capitals is increasing. The great



LAMOND.

pianist is in constant demand and his appearances in recital and with orchestra in the last two months are numerous. After the close of his European season he will leave for America, where he will teach at Bush Conservatory, Chicago, during the Summer School session.

Lamond will give a recital at the opening of the Bush Conservatory summer session on June 30, to mark the beginning of his association with the Chicago music school. He is to be not only a guest artist for the summer term, but

will also be on the permanent faculty, teaching during the winter season as his concert engagements permit.

Lamond will give a series of Master Repertory Classes during the summer session of Bush Conservatory, in which this eminent artist will speak on the works of Bach, Beethoven, Chopin, Liszt and the great moderns.

Jean Meyer Pupils in Recital

On April 23 a large audience assembled at the Plays and Players Club, Philadelphia, for the annual exhibition of interpretative dances by Jean Meyer and her pupils. The program was a thoroughly interesting one and reflected credit upon Miss Meyer both as teacher and dancer. Praise also should be given her for the creation of all of the dances. Elma Dick McClinton was the pianist of the evening.

Friedberger in Recital at Chickering Hall

Emil Friedberger, an American pianist resident for a number of years in Vienna, where he studied with Leschetitzky at the Academy of Music, gave a recital in Chickering Hall, New York, on April 30. Mr. Friedberger was a frequent recitalist in Vienna and other Austrian cities before his return four years ago to America. Last year he was heard in a private recital at the home of Adolph Lewisohn.

Twenty-two Concerts for George Liebling

Manager Harry Culbertson announces that he has booked George Liebling, the pianist, for twenty-two concerts early next season, and that the demand for his appearances warrant him in predicting a continuously busy winter for that artist in 1925-26.

Mrs. Henry Hunt McKee Arranges Program

Through the courtesy of the Washington Music Bureau, of which Mrs. Henry Hunt McKee is the manager, a program entitled The Evolution of the Piano, was given on April 25 at the McHugh & Lawson piano show-rooms in Washington, D. C.

Ruth Breton Writes Appreciation of Auer

Ruth Breton has written a short essay in appreciation of Leopold Auer which is to be included in a publication in honor of Professor Auer's eightieth birthday. Miss Breton was one of the first pupils to be accepted by Professor Auer when he opened his New York studio.

Rodgers "Season" Is All-Year-'Round

Ruth Rodgers sang in Kent, O., on May 5, and Albany, N. Y., will hear her on May 21. Miss Rodgers' "season" is all-year-'round, and a number of summer appearances are on her schedule.

Mme. Erganow and S. Jurist Give Recital

Eugenia Erganow, soprano, and Semeon Jurist, bass-cantante, were heard in a joint recital at Carnegie Chamber Music Hall, April 25. Leo Russotto was at the piano.

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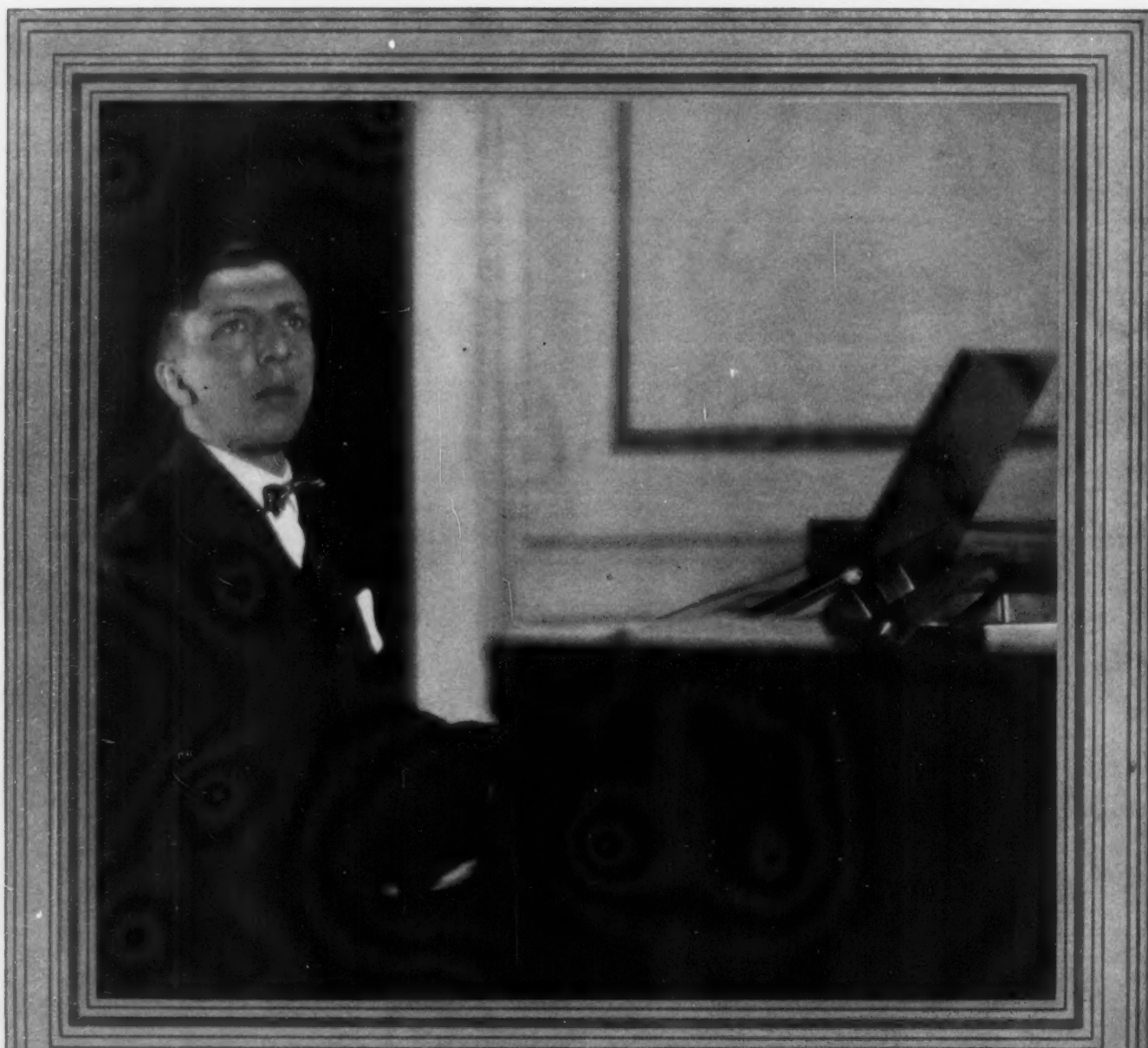
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